ART AND AUSTRALIA

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— an illustrated history of prizewinners

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William Westall • The Sydney Scene

QUARTERLY • SUMMER ISSUE • VOL 20 NO 2 • EDITED BY MERVYN HORTON • $6.95*

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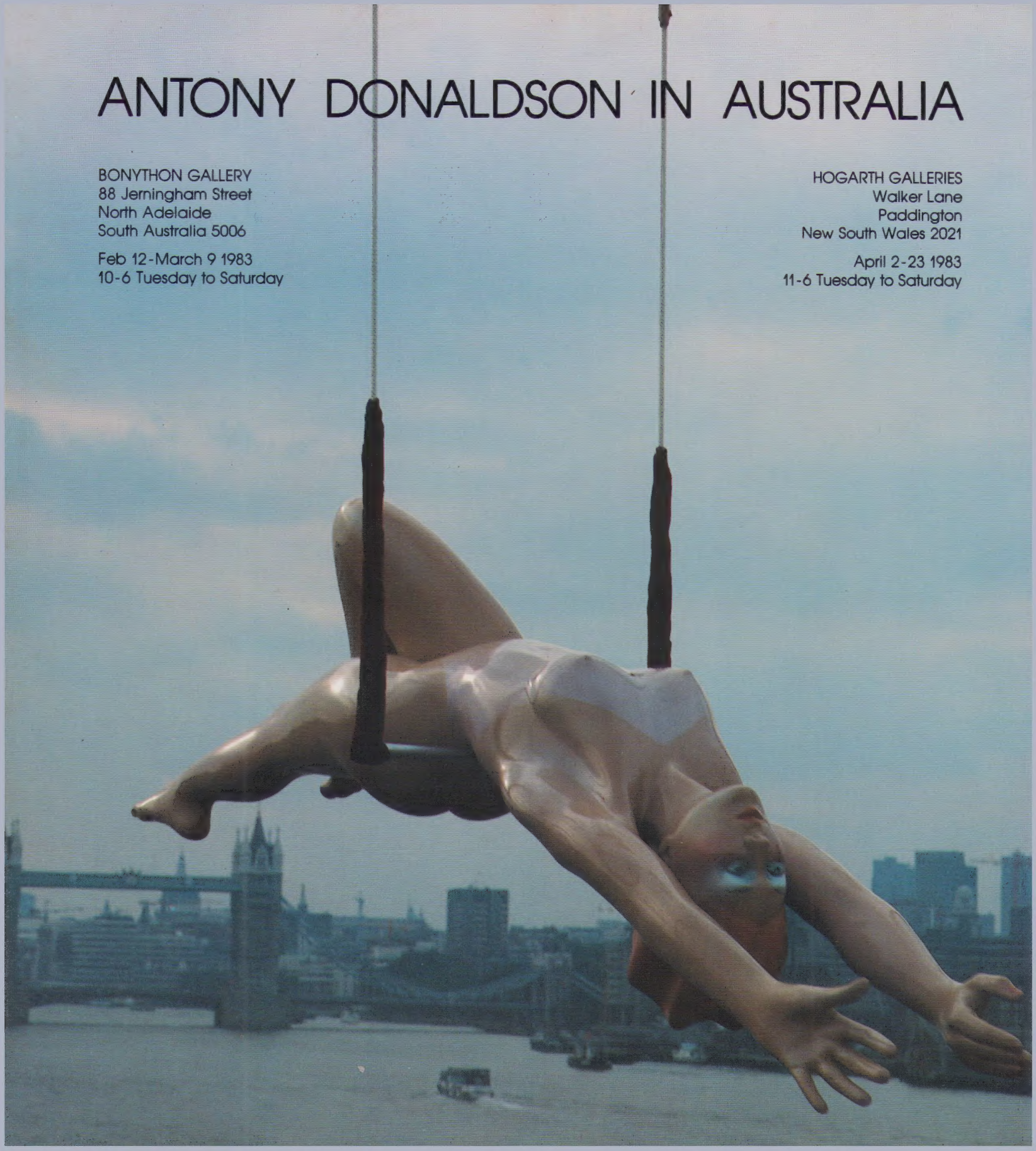

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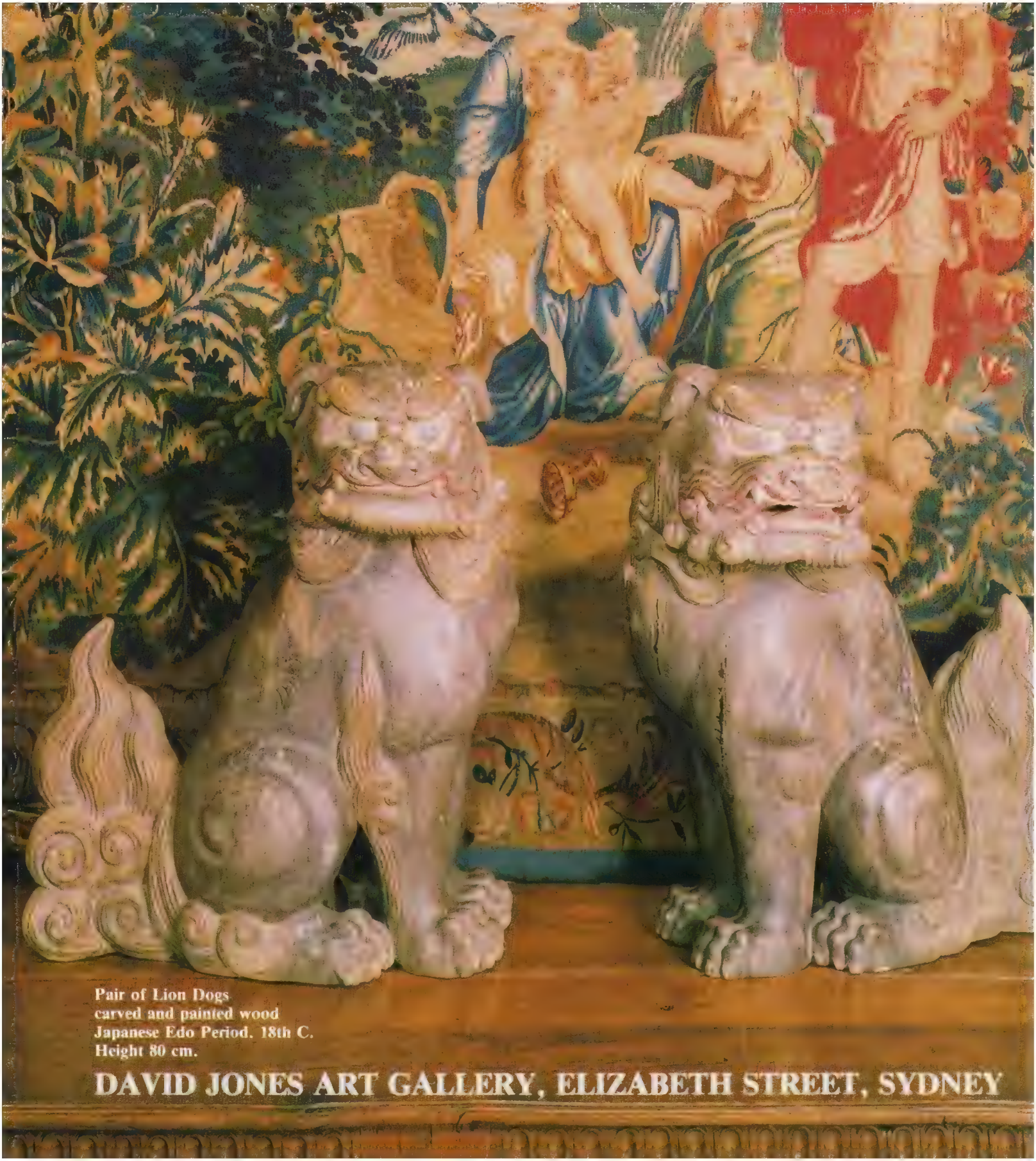

Pair of Lion Dogs
carved and painted wood
Japanese Edo Period. 18th C.
Height 80 cm.

DAVID JONES ART GALLERY, ELIZABETH STREET, SYDNEY

ART AND AUSTRALIA

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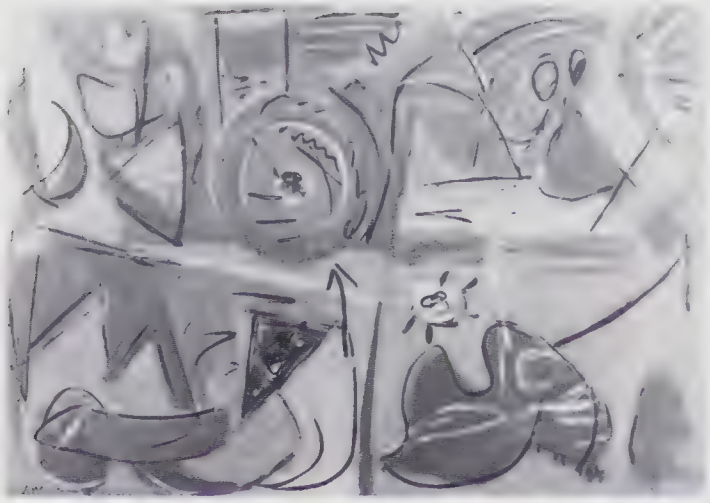


Sydney Scene

by Arthur McIntyre

An exceptional amount of activity on the Sydney visual-arts scene during the first half of 1982 succeeded in diverting attention away from underlying problems. The climate of creeping conservatism with its accompanying mildew-inducing atmosphere became increasingly conspicuous as the post-Biennale doldrums settled in.

At this point it is appropriate to quote from the final newsletter (Number 3/1982) written by Judy Annear of the George Paton Gallery before her move to Sydney to help establish a new contemporary art space: 'Currently the danger is that Australia is regressing: the Australia Council is being reorganized to the detriment of skilled personnel; knowledge of particular art areas is deemed unnecessary and inefficient. Small public venues, such as the George Paton Gallery, border on bankruptcy. Young artists all too often live on the dole, perpetuating the farcical nineteenth-century myth that genius exists in a garret and that one has to be "mature" to be "successful". Money is being spent on spectacular venues, spectacular shows: beacons perhaps for the great overseas to look down and notice us? Beneath the veneer of sophistication there is little substance.'

A rash of new commercial-gallery openings created an air of artificial buoyancy at the beginning of the 1982 season. Vast warehouse spaces in Paddington were converted into the Roslyn Oxley Gallery, which was launched with a massive and uncompromisingly confronting retrospective (1965-82) of drawings, paintings and photographs by Melbourne-based artist, Gareth Sansom. It was, arguably, the most outstanding one-man exhibition of the year but failed to attract the buyer support it deserved from either the public or private sectors.

The official opening of the beautifully redesigned and enlarged Stephen Mori Gallery, in Leichhardt, was the most encouraging art event of the year. From its humble origins as the Students' Gallery, this new venture has emerged as a consistently exciting and stimulating showcase for Sydney's younger artists. Sydney businessman Michael Hobbs has lent generous support in terms of art-world experience and finance. Against the most daunting odds (unfashionable location and continued lack of recognition from Government funding bodies) this courageous project offers a ray of light in an otherwise generally gloomy visual-arts vacuum.

The purchase by Patrick McCaughey for the National Gallery of Victoria of an impressive drawing from young John Robert Walker's exhibition at the Mori Gallery was the type of inspired gesture that should be followed by other public-gallery directors and curators. Major mixed-media canvases by Victor Rubin also shown at the Mori Gallery deserved equally serious recognition. Rubin established himself as one of the most original and rewarding of the younger generation of Sydney artists in his May exhibition, which received unqualified critical acclaim but once again remained mostly unsold.

Sydney finally acquired a commercial gallery dedicated solely to the exhibition and promotion of sculpture with the opening of the Irving Sculpture Gallery, in Glebe, during March. Located in a partly renovated

Victorian mansion leased from the Glebe Estate, this commendable project has facilities for exhibiting small-scale indoor sculpture and larger works in a pleasant sculpture garden. Memorable exhibitions included survey shows of table sculpture (in the Caro vein), a Biennale overview of Abstract Australian sculpture of the 1970s and Michael Buzaccott's humorous and well-crafted stainless-steel pieces.

Robin Gibson moved into expanded premises in Darlinghurst. The calculated high chic of his new showrooms would appear to be at odds with anything other than conservative decorator easel-painting or boutique sculpture. Tim Storrier's exhibition at Gibson's in June was commercially successful but failed to fulfil the obvious promise of this artist's previous Sydney one-man exhibition, in which he had extended his talent into exciting new directions.

The collapse of the David Reid Gallery early in the year made newspaper headlines but did not come as a great surprise to art-scene observers. It would appear that the worst aspect of this gallery's demise has been the possible undermining of confidence in the dealer system generally on the part of some notable artists and their clients. This could not have come at a more trying time. Barry Stern took over the Mary Place site and refurbished it with small homely touches.

In July two ex-employees of the Visual Arts Board, Noela Yuill and Kerry Crowley, initiated a splendid exhibition space in Pyrmont with a line-up of artists including John Lethbridge, Dick Watkins and Gunter Christmann.

Around mid-year the eagerly awaited move of the long-established Macquarie Galleries, under the ambitious directorship of Eileen Chanin, eventuated. Impressive new premises in Clarence Street, Sydney, will provide a handsome showcase for this gallery's ever-expanding stable of established and new-generation artists.

While on the subject of gallery changes mention should be made of Art/Empire/Industry's transfer to Darlinghurst premises and an uncertain future. One wishes this co-operative good luck.

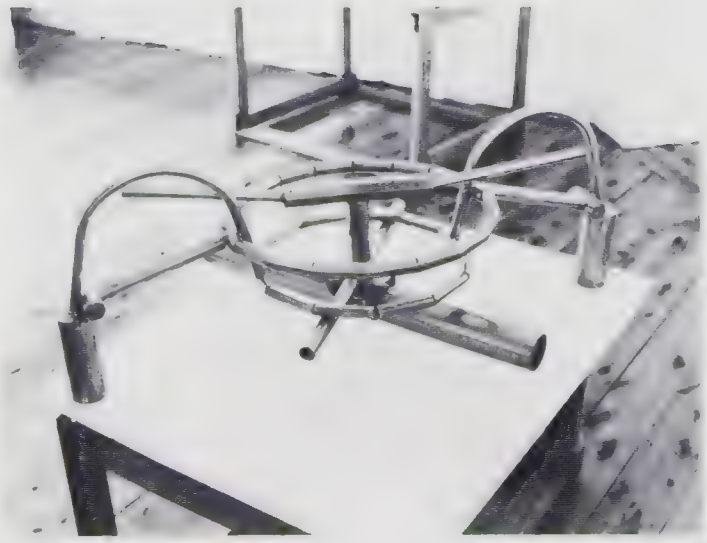
Young Gary Anderson returned from London and established himself in Potts Point rooms, where he hopes to rival successfully the big-name dealers with his stock of quality investment works which includes some fine local and overseas contemporary prints.

On the non-commercial-gallery front, the Crafts Council Gallery re-opened after Christmas in the elaborately refurbished Sailors' Home at The Rocks. Worthwhile exhibitions have included the 'Australian Experience — Elements of Change' and an installation piece by visiting artist Sheila Hicks.

The Australian Centre for Photography continued its good work at Dobell House, most notably with the inauguration of its Viewpoints gallery in May. (All photographers are invited to submit work for consideration by a curatorial board welcoming diverse approaches to photographic practice.) Its CSR-sponsored exhibition in March showed the brilliance of Graham McCarter and Grant Mudford, among others.

At the Art Gallery of New South Wales, a new space devoted to the display of temporary photographic exhibitions and works from the permanent collection helped bring the State Gallery into line with major overseas museums, which have acknowledged photography as a valid art form in recent years. The touring Kandinsky exhibition (from New York's Guggenheim) and the Biennale were highlights at the Art Gallery in the earlier part of 1982.

On the media scene, a welcome transfusion of fresh blood in the form of English critic, Terence Maloon, breathed new life into the arts coverage of the *Sydney Morning Herald* while the comprehensive and admirably forthright magazine *Art Network* continued to play its invaluable role. The conservative nature of the *Australian's* arts-editorial policy became an ever-increasing cause for dismay.



opposite top
DICK WATKINS SUMMER DAZE (1982)
Synthetic polymer paint on canvas
172 × 274cm

opposite centre
JOHN ROBERT WALKER THE JOURNALIST (1982)
Compressed charcoal, soft charcoal, white conte Stonehenge paper 127× 183cm
Mori Galleries

Photograph by Julie Brown

opposite bottom
MACQUARIE GALLERIES, SYDNEY, 1982

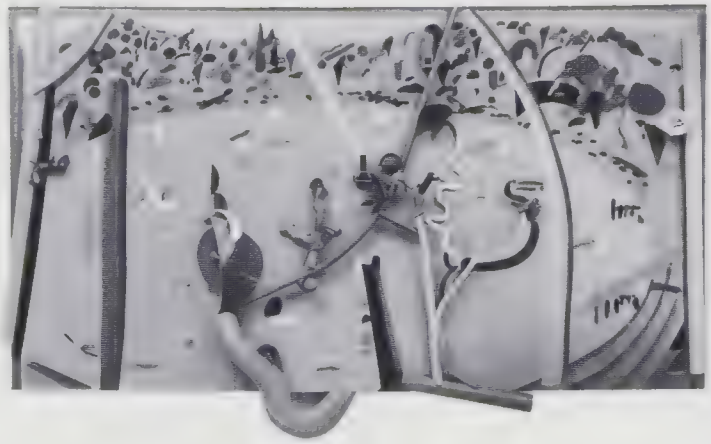
Photograph by John Storey

above
MICHAEL BUZACOTT LOUISE BELL (1981)
Stainless stee
38 high × 103 wide × 45cm deep

Photograph by Philip Thompson

below
COLIN LANCELEY WHAT IMAGES RETURN (1982)
Oil on canvas and wood
192 × 319cm

Photograph by John Storey



Exhibition Commentary

above right
COLIN SUGGETT ASCENDING MADONNA (1979)
Mixed media 86 high × 60 wide × 38 cm deep
Roslyn Oxley, Sydney

Photograph by Jill Crossley

right
KEITH LOOBY GRANPA NOLAN'S DINGO HUT (1982)
Oil on canvas 183 × 123 cm
Realities, Melbourne

Photograph by Henry Jolles

below
TOM GLEGHORN SHEARERS QUARTERS or A POSTCARD FROM A HOOKER IN MEMPHIS (1982)
Mixed media on paper 48 × 70 cm
Town, Brisbane

Editorial

From June to August of this year, the Art Gallery of New South Wales mounted an exhibition of the works of Jeffrey Smart, one of this country's most prominent and individual painters, even though he has lived in Italy for a number of years. The exhibition was titled 'A review exhibition' not to be confused, it seems, with a retrospective. Presumably, it did not include sufficient examples of the painter's output to merit that latter appellation although it did comprise works from as early as 1940 and as recent as 1981.

The Jeffrey Smart exhibition attracted the attention and interest of a large section of the public (attendance figures reached over seven and a half thousand) and it was unfortunate that the collection, assembled with such care and perception by Barry Pearce and Ursula Prunster, could not have travelled, for display in Jeffrey Smart's home town, Adelaide, and, indeed, in Melbourne and other capital cities.

Recently, James Cant died in Adelaide and a brief Obituary will appear in the next number of *ART and Australia*. We understand that, at the time of his death, a retrospective of his work was being planned for the Art Gallery of South Australia. It is to be hoped the intention will be fulfilled.

The success of the Jeffrey Smart review exhibition together with the disappointment that James Cant's retrospective was not mounted during his lifetime suggest that State galleries should give more attention to the assembling and presentation of retrospective exhibitions and that these should circulate amongst the major galleries of each State.

Small exhibitions entitled 'Project Shows', or some such name, have been introduced into several State galleries and these have sometimes been circulated. They serve an excellent purpose, particularly when they are concerned with lesser known and *avant-garde* artists, but many, and especially more established painters and sculptors, deserve more comprehensive and important public projection of their work.

Although it may be argued that a retrospective is a great honour to be bestowed upon only the most major artists, something akin to a knighthood, the real purpose of such an exhibition should surely be to give the public an opportunity for seeing the widest coverage of an artists's work and viewing for assessing of his development. Any artist who has made a significant contribution to the Australian art scene is worthy of this attention.

Of specific interest would be retrospectives relating to artists whose work is honoured in one State of the country but almost unknown in another as is the case with the South Australian painter, now deceased, Horace Trenerry. In Sydney, the work of the Melbourne painter, Albert Tucker, is not sufficiently known and a full-scale retrospective of the sculptor, Robert Klippel, or the painter, Ralph Balson, would astonish Melbourne and Adelaide audiences and, at the same time, would give most Sydney gallery viewers their first opportunity for making a proper assessment of the work of these two artists.

In his review of the Kandinsky exhibition in this same number of *ART and Australia*, Terence Maloon writes: 'Kandinsky's exhibition was extremely well attended and received in Sydney. It proves that more judiciously selected small shows by major artists are more effective in the long term and are preferable to the occasional block-buster exhibition.'

Concurrently with the smaller important exhibitions, Maloon recommends, a continuing series of retrospectives could be equally rewarding. □

A New Education Gallery at the Art Gallery of New South Wales

by Terence Measham

There are many reasons why the Art Gallery of New South Wales is to be congratulated on its exhibition entitled 'The Light and Shadow Show'. First of all, the exhibition facility itself is a considerable achievement. Approached by a stairway from near the main entrance gallery, the new subterranean space has been ingeniously re-designed to make the most of a somewhat limited area. Exploiting the nature of the cellar-like masonry piers and using intelligent lighting, the designers have provided an intimate setting, which is appropriate for showing thoughtful, thematic and didactic exhibitions. The first of these, the 'Light and Shadow Show', was dreamed up by Robin Norling, Head of the Gallery's Education Department. It was a good idea, which worked well. His exhibition invited visitors to consider the various ways in which artists have put shadows to work, such as delineation of form or contour, the linking or grouping of otherwise disparate objects, and the creation of dramatic effect. A number of pictures from the permanent collection played a part in the exercise, including such vitally important paintings as the Bonnard self portrait and that Australian masterpiece, *Implement blue* by Margaret Preston. The presence of works of that quality conveyed the seriousness with which the Art Gallery views this type of exhibition and the importance it clearly attaches to the business of teaching people how to look at works of art. The paintings were supported by boxes of lights and mirrors specially invented for the occasion. These devices permitted viewers to practise light and shadow effects with their own heads. Such elements of play and participation are a good idea, especially if the enterprise is to succeed with schoolchildren. Art teachers are committed to the belief, not without reason, that it is insufficient for their charges to sit or stand still and do all the work silently and invisibly in their heads, a process that comes with experience and adulthood. Children do like to participate, to make and to do. Other support material in the exhibition was graphic and included a worthy historical chart showing different uses of shadow by artists down the ages. Visitors were encouraged, on leaving the >

Exhibition Commentary

above
KERRIE LESTER CHILD MOST LIKELY TO SUCCEED (1982)
Canvas, oil paint, synthetic polymer paint, cardboard, plastic dolls, lacquer frame
97 × 153cm
Macquarie, Sydney

left
ANN THOMSON RANDAN (1981)
Wood, painted canvas, wire
108 high × 94 wide × 10cm deep
Gallery A, Sydney

Photograph by James Ashburn

below left
DANILA VASSILIEFF WOMAN WITH DOG (c.1950s)
Gouache on paper 28 × 35cm
Tolarno, Melbourne

Photograph by Henry Jolles

bottom
VICTOR RUBIN A NOVEL LIFE 1982
Oil on canvas 173 × 203cm
Mori, Sydney

Photograph by Julie Brown

Exhibition Commentary

above
BASIL HADLEY ISLAND I (1981)
Oil on canvas 102 × 122 cm
Australian, Melbourne

right
IDRIS MURPHY STUDIO 1979 (1979)
Synthetic polymer paint on canvas 180 × 120 cm
Macquarie, Sydney

below
GORDON SHEPHERDSON PORTRAIT OF A SWIMMER (1982)
Oil and enamel on paper on board 120 × 150 cm
Philip Bacon, Brisbane

Photograph by David Sandison

light and shadow show, to apply their new knowledge in the main sequence of galleries upstairs — and that must be the point of the whole exercise. It seems to have been achieved in large measure. Enthusiastic responses came from school parties, week-end visitors, Gallery guides and security attendants, all of whom appreciated the Gallery's gesture of help in art appreciation.

In a recent survey of Australian attitudes, lack of confidence and experience was shown as a major factor inhibiting people from approaching the visual arts. Norling's exhibition and subsequent ones planned by the Gallery's Education Department are a welcome move towards building up people's confidence and, at the same time, increasing their sheer enjoyment in works of art. Teachers' letters to the Gallery have testified to the revitalizing effect this enterprise has brought about in pupils' attitudes to Gallery visits. More, of course, can be done. A careful, systematic assessment of visitors' reactions would be of better use than the present informal impressions, valuable and gratifying though these are, and the Museum's literature offers a number of examples of evaluative techniques that could be taken up or modified as appropriate. Another obvious suggestion is a pamphlet that will continue the particular lessons of such an exhibition into the future. If you can put information on a wall-chart, you can put it in a book. Teachers are always crying out for source material.

This was the inaugural exhibition, designed to introduce a whole new series in the new education gallery. It was a first for New South Wales and an example of which we must all take note. The Director and staff of the Art Gallery of New South Wales are to be congratulated unreservedly. □

The 4th Biennale of Sydney

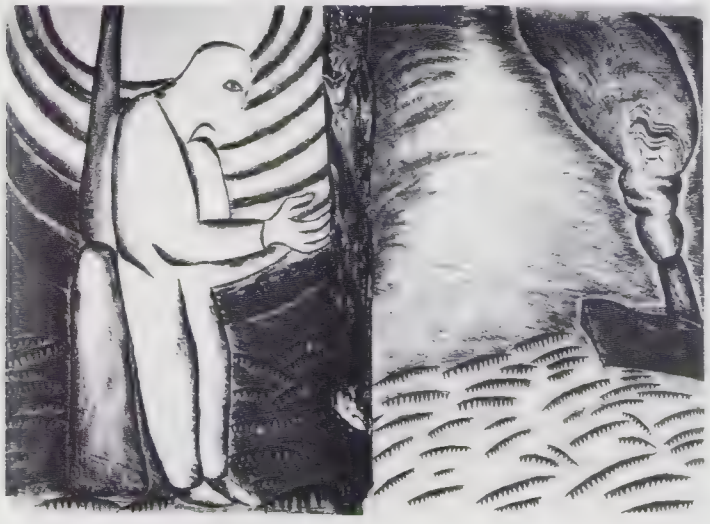
by Graeme Sturgeon

'The 4th Biennale of Sydney', entitled 'Vision in Disbelief',[1] opened in April 1982 to muted applause from the art world and almost total ignore from the wider public — that is, until Juan Davila's extraordinarily powerful (also hilariously rude) mural-size painting, *Stupid as a painter*, provoked the professional crackpots to frenzied denunciation, picketing of the Roslyn Oxley Gallery and police seizure of the offending work. Not surprisingly, the media stoked the fires of controversy and the Biennale was guaranteed a *succès de scandale*. Whether or not it was a success from more strictly artistic criteria was much debated.

The previous Biennale, in 1979, provoked considerable anger amongst local artists who felt, rightly or wrongly, that their achievement as artists was being denigrated by the Biennale organizers and that they were being relegated to an inferior position relative to that of the invited overseas artists. Women artists were especially vehement in their objections, eventually forcing an increase in their representation to approximately fifty per cent of local participation. This time, the heat was taken out of that argument by inviting fifty or so local artists to contribute work (the largest Australian representation to date) and by the guarantee that in the year between each Biennale, the Art Gallery of New South Wales would devote its 'Perspecta' exhibition to a substantial survey of recent Australian art. The problem of contracts for artists and the wider philosophical questions of >

the how and why of such an important exhibition are all matters still awaiting sustained bilateral debate.

Bill Wright, the Director of this year's Biennale, is/was a painter himself and, although Australian-born, has lived abroad for most of the last twenty years, first in England and, from 1976 to 1980, in New York, where he was Acting Dean of Visual Arts at the State University of New York at Purchase. This background experience seemed to make him an appropriate person to assume control of an exhibition designed to provide a representative exhibition of current directions in contemporary art. His long-term familiarity with English and American art was topped up, so to speak, by a lightning tour of Eastern and Western Europe and the United States during which he visited the palaces of art, the dealers and the artists. He then came back to sort the wheat from the chaff. Despite his catalogue disclaimer that the Biennale of Sydney 'is not intended to initiate artists and their audiences into the latest, most fashionable trends in art overseas . . .' it is hard to see how it can avoid doing so or, in fact, that there is any reason why it should. Art feeds on art and the changes in current practice are, for the most part, the result of a thousand tiny shifts in perception brought about by exposure to a thousand influences, not least the work of other artists.



NZO CUCCHI IL PENSIERO DAL
ALLO (1982)
harcoal on paper 175 × 370cm
nstallation shot — Art Gallery of New South Wales

Photograph by Kerry Crowley

Still, it is inevitable that such a selection process means that whatever s currently being promoted by curators, critics overseas and dealers will, to a large extent, define and limit the field of choice. Given that proviso, the Director of the Biennale of Sydney is free to show what he likes and to slant the show in any direction he wishes. The danger, of course, is that one single aspect of the overall scene is isolated and made to seem unduly important. Depending upon the prestige of the selector and the exhibition, the works singled out become enshrined as the most significant of that period.[2] Undoubtedly, the most influential recent exhibitions to define a new direction for art have been 'New Image Painting', at the Whitney, in 1978, A New Spirit in Painting', London Royal Academy, 1981 and the contemporary section of 'Westkunst' staged in Cologne, also in 1981. These draw attention to the fact that there has been a massive rejection of the tenets of minimalism in favour of a new subjectivity and joy in the pleasures of once more manipulating paint on canvas. □

Exhibition Commentary

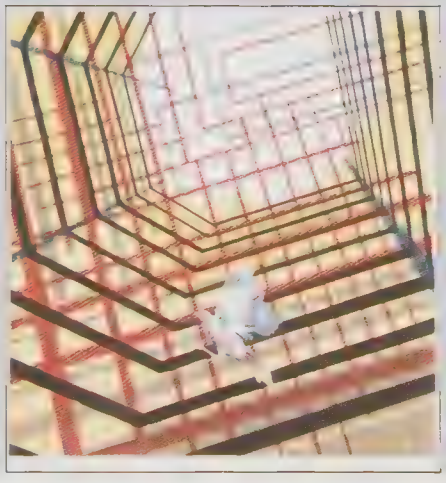
above left
JAMES DRAPER UNTITLED (1981)
Ceramic 1060°C, wood
150 high × 85 wide × 20cm deep
Roslyn Oxley, Sydney

Photograph by Jill Crossley

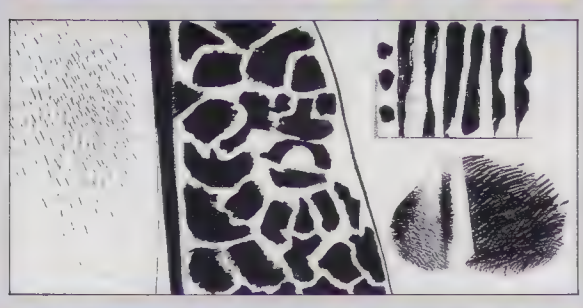
left
ANTHONY PRYOR ENTROPY NO 2 (1980-82)
Huon pine, brass, steel, stainless steel, granite
384 high × 250 wide × 130cm deep
Realities, Melbourne

Photograph by Henry Jolles

below
LESBIA THORPE BIRD IN A CAGE 1982
Screenprint Edition 8 54 × 49cm
Australian, Melbourne



Exhibition Commentary



top
GARETH SANSOM SICCOLAM (1976)
Mixed media on cardboard 82 × 102cm Roslyn Oxley, Sydney

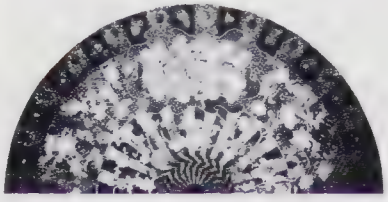
centre
GUY WARREN DRAWING NO 1 Balmain and Jamberoo Series (1982)
Mixed media on paper 133 × 273cm Gallery A, Sydney Photograph by James Ashburn

above
LINDSAY EDWARD FINK RIVER BED 1 (1980) Synthetic polymer paint on paper
55 × 74cm Realities, Melbourne Photograph by Henry Jolles

The move away from a cool, cerebral approach to art-making parallels a wholesale reappraisal of the achievement of recent American art. There is a feeling about that the stranglehold exerted by New York during the 1960s and early 1970s has somehow robbed the rest of the world's artists of the freedom to do otherwise than tread in the footsteps of Stella, Noland, Judd *et al.* Not surprisingly, American artists of that generation are still producing fine work but attention is currently focused upon Europe, particularly on a group of young Italian artists, which includes Chia, Cucchi, Clemente and Paladino. This new spirit (or orthodoxy) has done much to wipe out Conceptual Art, Performance Art and those hybrid forms that claimed aesthetic validity by the simple ploy of declaring themselves to be art.

Bill Wright's selection clearly reflects these new attitudes. The Biennale included work by each of the Italian artists mentioned plus a considerable number of other European painters who are working in the new figurative mode and who are currently being widely acclaimed. It also included a large contingent of what were described in the catalogue as Temporal Works, which seemed to mean video, film, performance and the new music. In giving so much attention to these art forms the Biennale of Sydney showed itself to be much more open to diversity than either of this year's big European art shows: the 'Venice Biennale' and 'Documenta 7', at Kassel. In neither of these highly influential art fests were such temporal manifestations given more than token representation. Painting, especially the New Expressionism, was everything and everywhere.

For all the hype surrounding the New Expressionism, by which I mean the use of figurative elements for expressive purposes, though not neces-



top
MIRIAM SCHAPIRO BLACK BOLERO (1980)
Fabric, glitter and synthetic polymer paint on canvas 183 × 366cm
Possession of the artist
Photograph by D. James Dee

right
MIMMO PALADINO SENSO TITOLO (1982)
Installation shot — Art Gallery of New South Wales
Photograph by Robert Owen

sarily the 'dark night of the soul' kind of Expressionism, there is some feeling that, although it is the latest, it is not necessarily the greatest. The *Observer* critic, William Feaver, has described it as a 'semi-skilled means of self-advertising'. The *faux-naif* drawing, the crude painting technique, the aggressively large size and the subjective nature of the imagery all tend to validate this apparently throwaway comment. The pendulum's swing from cool to hot, abstract to figurative, can be seen as part of a natural rejection of one generation of painters by another but the reappearance of so much eminently saleable, collectable art, has done much to gladden the hearts of the art dealers.

It would seem that the new figuration has swept all before it but perhaps this is because the new painting (and it is a movement confined almost entirely to painting) was already familiar when it appeared. Encountering this 'Post-Modern' painting for the first time is like meeting an old friend after a long separation — time has wrought some changes but nothing of fundamental importance has altered. >

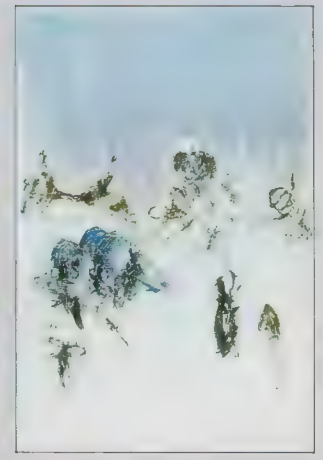
SALOME AUSTRALIAN PIECE (1982) Canvas synthetic polymer paint 300 × 600 cm
Installation shot — Art Gallery of New South Wales
Photograph by Robert Owen

For example, the much-touted painting of Salome was attractive, lively, decorative and impressively large; a beautiful picture, in fact, but it was really only a re-enactment of the discoveries of the Fauve painters. Shapiro's work, too, was decorative and attractive but only craft for all the ballyhoo. Baselitz is all dashing brushwork and grand scale but the results are so banal that he is led into the nonsensical trick of exhibiting his work upside down to give it some degree of interest and distinction. Even such powerful painters as McLean, Cucchi, Paladino, van't Slot and Lupertz can only be said to be producing masterly re-runs of achievement made long since. In some cases, the archaizing is quite conscious, with the art of the past being recycled to provide subject and style for artists who are content with spectacle and surface and seem hardly interested in content.

The New Expressionism may have more substance to it than the vapid and meretricious glamour of Photo-Realism but its claims to be a genuinely new and profoundly serious new direction are spurious. It is a house built on sand. Its borrowings amount to simple plagiarism, since they produce no new insights and develop no new ideas. All of which guarantees that, as a style, it will enjoy its brief hour and then make way for the new season's mode — immediately someone can locate it. Despite this, Bill Wright's Biennale was an interesting and worthwhile exhibition. It informed, titillated and entertained and, in doing so, probably gave us as fair a glimpse of the current fashions in European art as could be had for the money. □

[1] 'The title is not intended as descriptive of a particular strand of activity or dogma, but refers to the present condition of art in western culture . . . It is descriptive of a current state of attitude, of irony and detachment, which informs so much of recent work in various media, where in a stage of reappraisal, through "disbelief", emphasis has returned to a commitment to individual consciousness and content.' Letter to the Author from the Assistant Director of the Biennale, Paula Latos-Valier.
[2] For example, in 1968 the National Gallery of Victoria mounted 'The Field', a show of Hard-edge and Colourfield painting that both defined and enshrined what had been a barely conscious new direction. It also gave it the kiss of death.

Exhibition Commentary



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DOROTHY BART LES CHAMPS DE LAVANDE 1981 Screenprint Edition 30
35 × 46 cm Painters Gallery, Sydney Photograph by Fenn Hinchcliffe

centre left
ANNE GRAHAM LARGE JUNGLE WITH BRUSH TURKEYS 1982
Oil on canvas 182 × 121 cm Barry Stern, Sydney

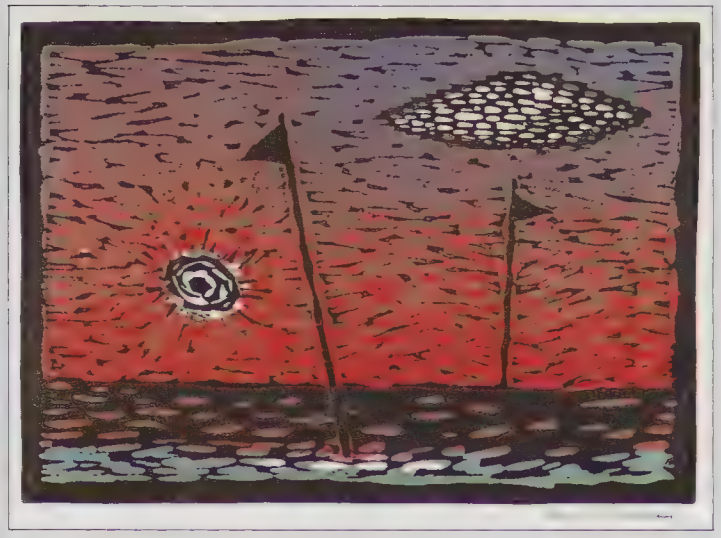
centre right
JOHN WATERHOUSE MEMORY I (1981) Synthetic polymer paint on paper
76 × 50 cm Raya, Melbourne Photograph by Frank Neilsen

above
DAVID CHAPMAN STANWELL PARK 1981
Oil on canvas 136 × 190 cm Powell Street, Melbourne

Kandinsky *by Terence Maloon*

The Kandinsky exhibition, now touring major Australian galleries, is on loan from the Guggenheim Museum in New York. The Guggenheim has such large holdings of Kandinsky's work that it can show only a fraction of its collection at any one time. In this respect, the Guggenheim is like the Tate Gallery, with its embarrassment of Turners, or the Whitney with its Hoppers. >

The Printmakers



above
HENRY SALKAUSKAS EVENING LANDSCAPE (c. 1956)
Linocut 24 × 33cm
Owned by Eva Kubbos Photograph by John Delacour

below
HENRY SALKAUSKAS (UNTITLED) (c. 1957)
Linocut 33 × 35cm
Owned by Eva Kubbos Photograph by John Delacour

However, it was generous of the Guggenheim to allow these generally basement-bound treasures to travel abroad. Unlike the New Yorkers, who are over familiar with Kandinsky's paintings, Australians should find at least some of the works in this exhibition eye-openers.

The forty-five works demonstrate that Kandinsky was not a consistently good or interesting painter. However, some of the exhibits show that he did not just make history but produced some extremely fine paintings as well. The ideal exhibition, showing Kandinsky in strength, would concentrate on the Fauve/Expressionist works of the 1900s, the proto-Abstractions and the full-blown painterly Improvizations of the 1910s, on which Kandinsky's historical importance is principally based. For the rest, the selection would have to be far more stringent than it is.

As it is, Kandinsky's heyday is charted too swiftly, with two or three examples only of a major phase in his development. They are not always outstanding examples of their period: one gets little sense of what a melting-pot Kandinsky's early paintings were — how he compounded Art Nouveau, Cubism, Fauvism, the Oriental 'Russianness' of Bakst and the more severe forms of Russian icons and folk-art. The French Symbolists' interest in fairy-tales and folklore, music and mysticism was a crucial influence in Kandinsky's drift towards abstraction, as were the apocalyptic theories of Rudolph Steiner (a fellow-resident in Munich).

One cannot clearly perceive all these converging forces in this exhibition. However, there is an almost palpable excitement in three major paintings (*Light painting*, 1913, *Improvisation 28*, 1912, and a masterpiece of 1923, *In the black square*), through which one can glimpse the ferment and the originality of Kandinsky's artistic problem-solving during this time.

The period most plentifully illustrated is from the 1920s to the 1930s, when Kandinsky taught at the Bauhaus and when he and Paul Klee influenced each other. Kandinsky's work went into decline after about 1925. The free and direct handling of his earlier work became more fastidious; after 1925 or thereabouts, it became almost clinically neat and fiddly.

Klee, it would appear, benefited far more from their friendship, as his vein of fantasy, humour and naïvety was proof against the Bauhaus's Puritanical seriousness. Kandinsky comes off badly in any comparision with Klee during this period. There are too many paintings that look like abstracted Christmas-trees, whose baubled filaments radiate outwards, but not enough, failing to recoup the margins of deadness around the canvas. There are too many works, also, that are Basic Design exercises — demonstrating composition and layout to Bauhaus students, albeit after hours.

It is sobering to realize how rapidly after its inception Abstraction became academic, or was compromised by its failure to distinguish itself from formalism and decoration. The Delaunays and the De Stijl artists (with the exception of Mondrian), after some magnificent accomplishments, soon went stale, or their works became essentially trivial. While the Bauhaus may have tempered Kandinsky's romanticism, it also, I think, diminished the high-mindedness and intensity of his earlier work.

The classical version of modernism promoted by the Bauhaus tended to trivialize painting. What the Bauhaus sold was an ensemble: the Breuer furniture and the Anni Albers tapestries went with the Gropius building — and the Kandinsky paintings would be teamed with the tea-set and the napery. Modernism had perhaps triumphed but only as a smart and snobbish 'look'. Kandinsky, like Sonia Delaunay, got trapped in the chic he had helped invent, which was one of the least durable aspects of early Abstraction, despite its being Abstraction's most immediate and visible impact on design, fashion, et cetera.

Abstract art is devitalized as soon as it ceases to be speculative and exploratory. Kandinsky's efforts to regenerate his work after he left the Bauhaus, casting around for new problems, were only partially or intermittently successful. Chic, and a pedantic attention to the craft of painting are the

most obvious pitfalls. How to recapture that old exhilaration?

There is one painting in the exhibition that positively shines out: that is *In the black square*. In this, a white plane is set into black surroundings, like another canvas at an oblique angle to the picture-plane. The painting exploits various kinds of dissonance (a system of black and white against a system of colours, a collection of thin lines against a constellation of solid shapes, fuzzy things against clear things, et cetera). An intensely musical picture, its music is related to Berg and Webern, and it constitutes a whole new set of pictorial problems, which (to me) still look very challenging and fresh.

Like most of Kandinsky's work, this is not a pure abstraction in, say, the terms of Clement Greenberg's theories. It harbours abstracted imagery — trees, clouds, birds, a rainbow — that are perceived almost subliminally. Whether you notice these signs or not, the painting communicates a passionately lyrical feeling for the great outdoors.

It is interesting to see how brilliant the whites in this painting still are, with the relatively dingy, flat whites of Mondrian's and Malevich's paintings of the same time. The secret is something that Kandinsky stumbled upon in a much earlier painting in this exhibition, *Light painting*, 1913, where the white ground is faintly iridescent with yellows, greens, blues and reds. This tip for prolonging the life in your whites is something every painter can value.

Kandinsky's exhibition was extremely well attended and received in Sydney. It proves that more judiciously selected small shows by major artists are more effective in the long term and are preferable to the occasional block-buster exhibition. I hope somebody is taking note of this. □

The Prints of Henry Salkauskas (1925-79)

by Gil Docking

In the Autumn 1982 issue of *ART and Australia*, an article, *The Watercolours of Henry Salkauskas 1925-1979*, was published. Here, the work of Henry Salkauskas as a printmaker and promoter of contemporary Australian prints is discussed.

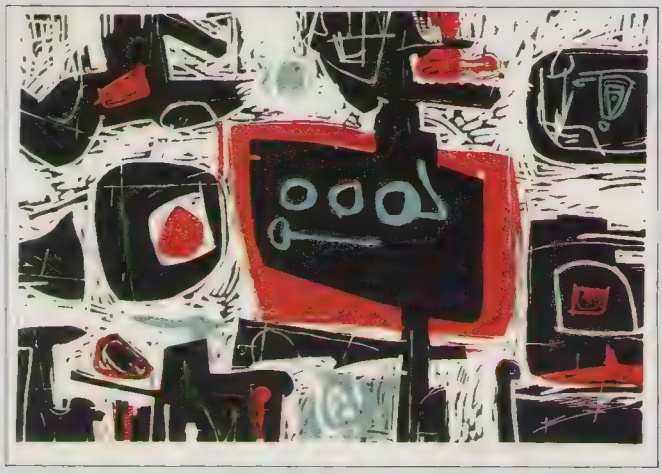
Henry Salkauskas, who was born at Kaunas, Lithuania, in 1925, came to Australia in 1949 when he had recently completed his studies at the Freiburg University and L'Ecole des Arts et Métiers. At L'Ecole he studied graphic arts, selecting linocut printing for specialized attention.

Soon after his arrival in Canberra, where he worked at quarrying stone, from 1949-51, Henry became a member of the Canberra Arts Society, on the nomination of Hector Gilliland. In his first showing with the Society in 1950 Salkauskas exhibited five linocuts.

In 1951, Henry moved from Canberra to live in Sydney where, to his dismay, he found that 'printmaking was regarded as a secondary art with very little standing in the art community'. Typically, he viewed this low esteem for contemporary Australian prints as a kind of personal challenge, which he would do his utmost to reverse.

Throughout the next ten years, Salkauskas tackled this task by producing a series of prints, which seemed to become more ruggedly powerful as the 1950s progressed. Concurrently with his printmaking, Henry championed the contemporary Australian print as being an art form of consequence, worthy of the attention of collectors and the art public alike. He assisted the Contemporary Art Society to organize print exhibitions on a national basis >

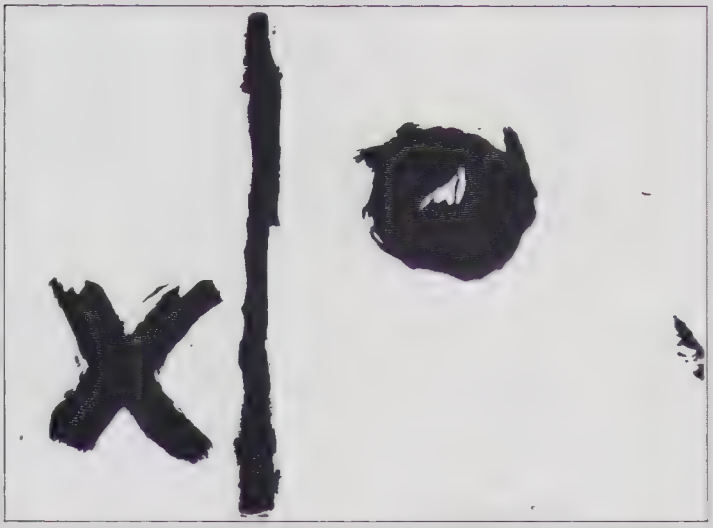
The Printmakers



top
HENRY SALKAUSKAS IMAGES OF DEPARTURE 1962
Linocut 52 × 77cm Owned by Eva Kubbos Photograph by John Delacour

above
HENRY SALKAUSKAS WINDMILL 1958
Linocut 47 × 33cm Art Gallery of New South Wales Photograph by John Delacour

The Printmakers



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HENRY SALKAUSKAS SERIGRAPH 1964
Screenprint 51 × 76cm
Owned by Eva Kubbos

Photograph by John Delacour

above
HENRY SALKAUSKAS SERIGRAPH 1963
Screenprint 63 × 86cm
Owned by Ona Anna Salkauskas

Photograph by John Delacour

and, with the united efforts of Eva Kubbos, Vaclovas Ratas and Laurie Thomas, he helped to establish the Sydney Printmakers society in 1960. The principal aim of the group was to encourage public interest in contemporary Australian prints. Salkauskas also lobbied hard and successfully for regular Australian participation in international print exhibitions held at Tokyo, Ljubljana and Lugano.

Linocuts by Salkauskas attracted much attention because of the vigorous cutting technique which he customarily used, because of the simplicity of his designs and the directness — even starkness — of his images.

Evening landscape, a linocut in three colours, of about 1956, based on a Sydney Harbour theme, the *Untitled* print, of about 1957, which probably refers to his father's imprisonment in the Vorkuto concentration camp in Siberia, and *Windmill*, dated 1958, a scored linocut in two colours, are all typical examples of prints that made his work memorable in Sydney's group exhibitions in the 1950s. It is commonly said that Lithuanian artists are strongly attracted to the physical act of carving. When one looks at an actual linoleum plate after Salkauskas has dealt with it, one is reminded of a battlefield — the plate looks as though it has been physically assaulted with the cutting tool. Many of Henry's best linocuts were left with the scars showing.

Spiritually, Salkauskas always remained bound to the Northern European traditions. He used expressive means and powerful contrasts as his birthright. It was an essential part of his psyche; but, as the 1950s drew to a close, Salkauskas was beginning to feel that his European past was coalescing with his Australian present. At the same time, he was increasingly feeling the need for a printmaking method that involved the freedom of the brushstroke.

He found the answer to his problem when he attended a demonstration lecture on silk-screen techniques, given by Jim Hays for the Contemporary Art Society in Sydney, in April 1958. In his lecture, Hays demonstrated a technique developed originally for commercial printing, whereby the image to be printed was first painted with a brush directly on to the surface of a silk screen that had been tightly stretched over a wooden frame. The silk was then treated so that the painted areas were left unmasked and the unpainted spaces masked out, making the silk screen act like a stencil. Ink was then forced through the masked screen, by means of a squeegee, on to paper set underneath the frame. This process, which had been used for printing textiles since the 1930s, had been promoted in the United States as an artist's medium for printmaking. The Americans applied the term 'serigraph' to a silk-screen print.

For some years after 1958, Salkauskas produced linocuts and serigraphs concurrently. However, in 1963, he stopped making linocuts altogether but continued to produce serigraphs until 1965. After 1965, his efforts were totally directed towards working in watercolour, gouache and mixed media on paper. During this transition period, from 1958 to 1963, Salkauskas produced some screenprints that look as though they were conceived in the linocut medium. His serigraph *Tree*, dated 1963, is an example of this kind. The large *Images of departure*, a linocut of 1962, with its allusions to Sydney Harbour with its fingerdocks and shipping (all were within sight of his studio in Kirribilli), just about saw the end of Henry's linocutting activities.

In 1963, it appears that Henry Salkauskas felt he had reached the peak of his printmaking work. Perhaps this came about because his black-and-white print titled *Serigraph*, of 1963, won not only the first prize in the Graphic Section of the *Mirror*-Waratah Competition but also the Grand Prize which was open to all sections — including paintings. Winning prizes was not an unusual experience for Salkauskas (he won over sixty art prizes and awards in his lifetime); but the Grand Prize seemed to be the culmination of years of personal effort, beginning in 1951 when he undertook a personal mission to popularize contemporary Australian printmaking and to make it a medium, which, to him, was capable of challenging painting in expressiveness and imagery. In the eyes of his admirers, the Grand Prize seemed to justify their belief that Henry Salkauskas was the best contemporary printmaker in the >

country; yet, two years later, he gave up printmaking altogether! To Henry, who often thought of art as being a series of challenges, printmaking had lost its appeal — at least for the time being.

Henry's last screenprints show a rapid reduction in the content of his themes until, as in the 1964 *Serigraph*, just a few elements appear — a cross, a line and the ubiquitous circle (sun symbol), which looms out of so many of his prints.

Since 1960, Salkauskas had been thinking of the watercolour medium as being a neglected art in the contemporary world. The more he thought about it and tested the medium, the more excited he became about the great possibilities of watercolour as being a naturally fluid and expressive medium, which could provide him with a new vehicle for his creative energies. Watercolour painting then became his abiding passion up to the time of his death, at the age of fifty-four, in 1979.

Now, two decades later, as we look back to the 1950s and early 1960s, we can see that the chief contribution Henry Salkauskas made to contemporary Australian printmaking was that quality of a new and unexpected vitality that he infused into the medium — and, by example, into the work of some of his contemporaries. Australian printmaking gained decidedly by the enthusiasm he created for the relevance of the medium as an expressive vehicle for contemporary thought. □

Book Review

The Oxford Companion to Twentieth Century Art

edited by Harold Osborne

(Oxford University Press, Melbourne, 1981, ISBN 0 19 866119 3) $49.00

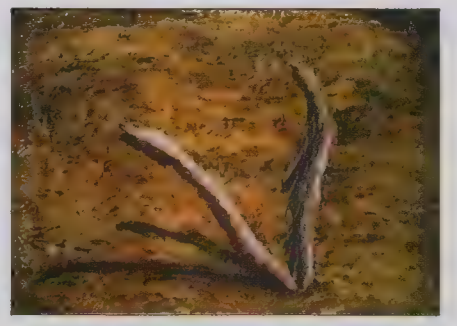
The usefulness of this Companion as a ready reference should, of course, be discussed (it is wide-ranging: the majority of entries are on individual artists, with separate accounts of national art, ranging from the U.S.S.R. to the tip of Latin America, most modern movements are defined and discussed, three hundred illustrations . . .); but, of more immediate interest, is the allocation given to Australia with a general historical essay, some twenty individual artist entries and eight reproductions (three in colour). Admittedly, these reproductions are at the back of the book alongside Naïve Art, although 'Australia' begins with an 'A', and the essay is given precisely the same weight as South Africa's. However, never before has Australian art been displayed and explained at such length and detail in an international encyclopedia.

Bernard Smith is the specialist contributor. He has given the rest of the world a view of our art that varies little from his *Australian Painting 1788-1970* first published, also by Oxford, in 1962. That is, it is inordinately Melbourne and Social-Realist biased; anything remotely Abstract is given the cold shoulder; its treatment of post-1970 is, at best, perfunctory. The biographical entries appear to have been taken largely from McCulloch's *Encyclopedia of Australian Art*.

It is, of course, not easy to summarize and choose the main participants in eighty years of a nation's art — so some quirks and inconsistencies are allowed — but, overall, the result is a shocker.

What are we to make of this important survey, when Frater, Herman, Vassilieff and Crooke are given full biographical entries while Passmore, Balson, Rees and Whiteley are not? This is meant to be an international >

Artists to watch



top left
PHILIP HUNTER
WHO CAN LIVE ON
FALLOWED GROUND (1981)
Oil on canvas 44 × 31cm
Axiom, Melbourne

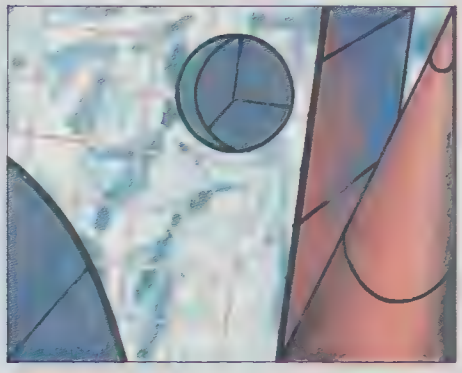
left
GLEN CLARKE
WHICH SIDE OF THE
FENCE or HALCYON (1982)
Mixed media 152 × 152cm
Tolarno, Melbourne

above left
KEVIN LINCOLN GINGER JAR (1980)
Oil on canvas 71 × 61cm
Robin Gibson, Sydney

Photograph by Jill Crossley

above right
PATRIC SHAW WISHFUL THINKING 1982
Pencil and crayon on paper 76 × 56cm
Galerie Düsseldorf, Perth

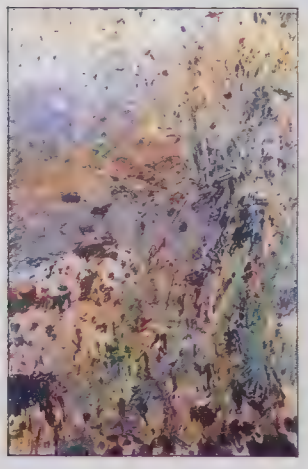
Artists to watch



top right
SIMON BLAU
ROOM 1982
Synthetic polymer
paint on canvas
96 × 121 cm
Mori, Sydney

Photograph by Julie Brown

right
DAVID RYAN
SKYLINE SIGHTING
CHART 2 (INDEX) (1982)
Oil on canvas
92 × 124 cm
Ray Hughes, Brisbane



above left
ADRIAN KERFOOT CAMPASPE (1982)
Oil on canvas 122 × 91 cm
Axiom, Melbourne

above right
PETER MARTIN HELLO IN THERE, OUT THERE 1982
Synthetic polymer paint 121 × 91 cm
Ruskin, Brisbane

Photograph by Jon Haigh

Companion, yet Australians with some international reputation, Meadmore, Lanceley, Unsworth, Jeffrey Smart, are without individual entries.

Incredibly, Noel Counihan is given just about the largest Australian biography — taking up double the space allotted to Fairweather, and three times that given to Williams. Or, to make distinguished American and European comparisons: Counihan has about the same prominence here as de Kooning and double that of Morandi. Older civilizations appear to be more modest or level-headed.

In his general essay, Bernard Smith nominates Dobell, Drysdale, Nolan, Arthur Boyd and Miller as 'the most original of Australian artists'. Dobell's position here must be open to doubt; and, by now, most artists — and they have the best eyes — would nominate Klippel, Williams, Fairweather and, perhaps, Balson.

As for reproductions — when placed between covers, alongside the rest of the world, one is struck by the ponderousness of our art. The impression is reinforced by the heavy banality of Counihan's *At the start of the march 1932* in black and white, and the large-eyed naivety of Boyd's *The hunter* 1959; Dobell's *Dame Mary Gilmore*, in colour, has the varnished ambiance of the nineteenth rather than the twentieth century — seems quite out of place in this anthology — and even Olsen's 1961 *Journey in the you beaut country* conveys a kind of ponderousness rather than freedom of movement and intent. Miller's *Figure group* — not one of his best — is incomprehensible in black and white. A too-late Nolan Kelly, Drysdale's *Moody's Pub* and Fred Williams's *Landscape with goose* complete the line-up. Again, no Klippel, Fairweather or Balson. Perhaps the choice of reproductions was left to the British editor, for this is a book that has mediocre American works by Morris Graves and Loren MacIver in colour, while de Kooning, Pollock and Gorky are merely given black and white plates.

Among other inconsistencies, Ray Crooke and Margaret Preston have biographical entries and yet I found no mention of them in Bernard Smith's general essay. The Fairweather entry has many errors of fact (for a example, there is no painting *Malayan boy with goose*. This is Adelaide's *Māra* — and it was never acquired, as stated, by the Tate Gallery). In such a reference work, published by Oxford University Press, the proof-reading is disappointing: Thake, Looby and Robertson-Swann are misspelt. □

Murray Bail

Book Review

Building a City: 100 Years of Melbourne Architecture

by Granville Wilson and Peter Sands

(Oxford University Press, Melbourne, 1981, ISBN 0 19 554292 4) $29.95

To create a city out of a wilderness within a span of a hundred years is no mean achievement. Indeed by 1900, a mere sixty-five years after the start, Melbourne was truly a city and one well equipped with every amenity: noble public buildings, a university and an art gallery. In addition a well-planned transport system was serving the spreading suburbs; as well as trains, there were the technically ingenious cable trams. The reason for this transformation was the output of the goldfields.

Many books have been written about the architecture of Melbourne and this one is an important contribution. As the title suggests the book covers only the first hundred years stopping in the 1930s. It is a happy collaboration between Granville Wilson, an architect who lectures at the Royal Melbourne >

Institute of Technology, and Peter Sands, an industrial designer, who took the excellent photographs. Granville Wilson's text adds considerably to our knowledge, not only in some matters of detailed research but also by his general approach to the subject.

To understand the buildings of a city it is necessary to know its history because they have to reflect the social and economic history of the times. Mr Wilson describes the early squatting years and the enormous expansion that followed the discovery of gold. These factors he aptly correlates to the public and private building of each decade.

As gold poured into Melbourne a town turned into a city and suburbs started to spread outwards across the open country. Over these years, major public buildings were erected and the suburbs acquired pompous town halls, which, we must hope, satisfied the civic pride of ratepayers who had to find the money. Thus progress went on until the Land Boom crash of the early 1890s.

Apart from the simple buildings of the early years, which often show a late Georgian influence (St. James Cathedral), Melbourne's nineteenth-century architecture can be divided, rather broadly, into two periods: the 1860s and 1870s followed by the riotous 1880s and early 1890s. Stimulated by the wealth of the goldfields, there was great building activity during the 1860s and 1870s. Designs were mostly Italianate and both public structures and houses maintained a distinctive elegance. It is worth mentioning that during both this and the subsequent period many houses, whether villas or mansions, followed more or less standardized elevations and ground-plans; it seems almost as though the architects were borrowing ideas from pattern books.

Accumulating wealth led to the Land Boom of the 1880s when dubious land schemes and even more dubious finance companies flourished vigorously. Architects were building for newly rich clients who expected every surface to be covered with ornament, so designers let their heads go in a riot of Corinthian vulgarity. This was the great age of stucco ornament, when many structures of good proportion were covered over with the most incongruous external ornament.

During these years, an amazing number of mansions were built and many still survive. Because of the strength of the temperance movement, this was the age, too, of the 'coffee palace', examples of which (always large) can be found in various and unexpected places.

With the financial disaster of the early 1890s building almost stopped until the end of the century. When it revived, the mood was considerably chastened — decorative exuberance had gone forever.

In the Edwardian age, the suburbs began to spread again. The style in fashion was known as 'Queen Anne' although why that term was chosen is somewhat obscure; these villas with their complicated roofscapes and lavish use of terracotta have little relationship to anything built in the reign of that Queen.

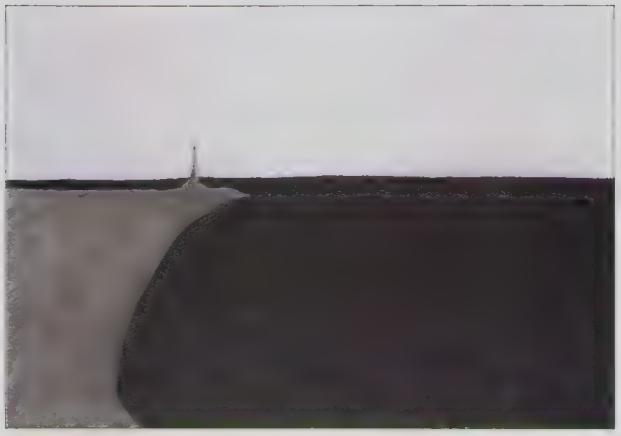
After 1918, fashion changed abruptly; the Queen was banished and the Californian bungalow took her place. This style became a ubiquitous and almost symbolic feature of house-building in the 1920s; there is scarcely a villa that does not show its influence. The hallmarks were roughcasting and those strange pyramidal pillars that still support many a verandah.

Although it may seem ungracious to make criticisms of a book of this sort, several things should be mentioned. The façade of the Melbourne Club was built in 1858-59 (except for the later addition of the dining-room) and not in 1879 as stated. The Princess Theatre is in Spring Street, not in Exhibition Street, St Stephen's Church, Caulfield (Robert Haddon), may have been designed in 1910 but the foundation stone is dated 1926.

Here is a book that should be read by those who know the fascination of architecture. It discusses materials, includes photographs of some little-known houses and offers a comprehensive list of architects, both past and present. □

Colin Caldwell

Artists to watch



above
JULIE PATEY LIGHTHOUSE (1981)
Charcoal on paper
90 × 100cm
Axiom, Melbourne

left
CHRIS CAPPER FIVE LEMONS (1981)
Synthetic polymer paint on paper 49 × 71cm
Gallery 52, Perth

above
BARBARA ZERBINI PINK CHASM AT FLINDERS (1981)
Synthetic polymer paint on canvas 168 × 336cm
Robin Gibson, Sydney

Photograph by Jill Crossley

left
BETH TURNER ROOM (1982)
Ink, charcoal and chalk on paper 65 × 50cm
Pinacotheca, Melbourne

Reporting Galleries–The Old

Joshua McClelland Print Room, Melbourne

From its earliest establishment, as the Little Gallery, at several addresses in Little Collins Street, Melbourne, the Joshua McClelland Print Room finally settled in Collins Street, in 1936, at Nos. 75 and 81. At one time dealing with antique furniture, silver and porcelain, as well as the major interest in Australiana and Chinese porcelain, the Print Room, in 1950, concentrated its activities on historical Australian paintings and prints.

Since the death of her husband in 1956 Joan McClelland has carried on the Print Room, still concentrating on Australiana but reviving the subject of Chinese porcelain and related Oriental pieces. Prints of the 1920s and 1930s are also held. The work of contemporary natural-history artists is sometimes exhibited, for example Charles McCubbin, and Margaret Stones, the well-known expatriate botanical artist now working in London and the United States.

Since 1980, the Print Room has been on the first floor of 105 Collins Street, with two rooms devoted to prints and paintings and one to Oriental pieces.

Obituary

Fred Williams — Appreciation *by John Brack*

Fred Williams, who died on 22 April 1982, took a fitting pride in his position of eminence in Australian art but he would have been a little astonished by the tribute paid to him at the National Gallery of Victoria a week after his death, less because of the speeches than by the many hundreds of people who attended. Perhaps he would have found such an indication of popularity somewhat disturbing. There are, after all, not many people in any city who understand the language of the visual arts.

Probably, some of Williams's popularity has to do with a characteristic of the work that was not a deliberate part of his goal — the vision of the country which, gradually, over the last twenty-five years has tended to replace, in the national consciousness, those offered by artists of the past, either immediate or distant. It is a curious fact that a great many people, particularly those who live in cities, see the hinterland through the eyes of the painters.

Of course, Fred Williams dealt with other subjects, but it was always clear, even in his student days, that the landscape would be the major stimulus. Like any student he was, in his studies, instinctively and haphazardly recapitulating the history of painting, a procedure which is an essential preliminary to the development of a personal style. Turner, Goya, Daumier, Manet and others were picked up and put down alternately.

On leaving art school Fred took a job in a blueprint factory and, during the week-ends, painted landscapes around Lilydale (thirty-seven kilometres from Melbourne). These were predominantly in the style of Manet's *House at Rueil*, in the Melbourne Gallery. He employed the *en plein air* method, which he used throughout his life though, in later years, more often as studies for the larger canvases.

In London, from 1951 to 1956, where Fred worked in a framing shop, there was less access to the rural landscape but the stylistic searching was continued in art-school study in the evening and in etchings, drawings and paintings of the music-hall. There is a faintly desperate air about some

of these works, as though the artist felt constrained by the limited time available for work. Views of old English castles show a young painter suffering from fatigue and homesickness.

The return to Australia in 1957, when Fred Williams was thirty, precipitated a dramatic conclusion to the thirteen or so years of apprenticeship. For want of a job, he went to stay with a friend who had a small farm near Mittagong on the southern tablelands of New South Wales. There it was all vertical — the landscape, deep gorges, rushing streams, waterfalls, huge rocks, straight trees. Suddenly everything coalesced. The real work began there.

The strength of the mature work was not, as has sometimes been claimed, because it was intellectual — ratiocination had virtually nothing to do with his procedure — but because in him the haptic and the visual were both strong and evenly matched. That is where the impact lies.

Williams felt the alienation of the artists more acutely than any I have known, which contributed to a bewildering series of contradictions in his personality. One was that, throughout his adult life, his costume never varied — mid-grey jacket, dark-grey trousers, black socks and shoes, white shirt, plain grey tie and hair short back and sides. When one item wore out it was replaced by a replica. In 1958, painting his portrait, I ventured to add some discreet spots to the tie but when painting a new one in 1980 I simply gave up. He was shy, yet convivial, appearing frequently at, and enjoying, social occasions. When these were of the sort where artists foregather they, in their Bohemian outfits, seemed conventional, while he, the protective colouring taken to extremes, looked eccentric by contrast.

Most artists write occasionally for publications but, apart from a brief entry about George Bell in the *Dictionary of National Biographies*, Fred Williams consistently declined. On the other hand, he kept every day a diary so detailed in its accounts of day-to-day life, of work done, people seen and anecdotes recounted (with imaginative elaborations) that we once calculated that, in publication, it would run to about forty substantial volumes.

Fred was a classic example of the endomorph, a gourmet and an oenophilist of majestic proportions, a fond father and a husband who knew how very fortunate he was. A most endearing man.

Obituary

Paul Haefliger *by Wallace Thornton*

The sudden death of Paul Haefliger, in Switzerland, in late March this year, was a bitterly jolting reminder of the high reputation he had established in three decades of art in this country.

From the war years of the 1940s when he was a driving force in the revival of the publication of *Art in Australia* (those bountiful years of relaxed copyright and easy pirating of reproductions), to some fifteen years as art critic of the *Sydney Morning Herald*, the writings on art by Paul Haefliger were responsible for shaping the directions of some artists and certainly demanding (and often achieving) standards of excellence of performance from many more.

As a critic Paul was the champion of contemporary attitudes in art and the bane of the reactionaries, particularly the retrogressive trustees of the Art Gallery of New South Wales of that period, for Paul Haefliger's objective judgements were fortified by a penetrative assessing eye, backed by a great depth of knowledge and dedicated enthusiasm. His range of understanding and appreciation was wide — he had heeded the wisdom of his admired Elie Faure and found that, beneath the 'purple prose' of the distinguished French art historian's writings, he related closely to Faure's themes of 'universal rhythms' in the vast history of art.

Paul Haefliger was, in himself, a romantic — but a romantic who, if he

Reporting Galleries—The New

Christopher Day Galleries, Sydney

Christopher Day opened his gallery four years ago on the corner of Paddington and Elizabeth Streets, Paddington, to deal primarily in quality early Australian and European paintings.

In June 1982, a city gallery was opened at 20 Bridge Street, between Pitt and George Streets, Sydney: here, the emphasis is more on Australian paintings post-1940. The opening exhibition included paintings and prints by Arthur Boyd, Sir Sidney Nolan, Brett Whiteley and Charles Blackman as well as works by the earlier Australian and European artists.

In future, regular exhibitions will be held of the works of contemporary local and overseas artists.

Apart from looking after the requirements of serious collectors, Christopher Day has a policy of holding a good stock of quality paintings under $1,000 suitable for the new buyer.

admired profundity in art (as in music, notably his love of Beethoven's late string quartets), could still define with precise phrases classic sculpture or the qualities of Chinese and Japanese art.

Again, he could embrace the intimate in art — subtle nuances in painting, drawing and printmaking — and skilfully assess and state their worth in beautiful language. His opinions were respected by all his friends. Amongst those whom Paul Haefliger directly influenced was Russell Drysdale, in those splendid few late paintings of aborigines — canvases where forms are revealed and lost in a mystic poetry. His influence was felt, too, in the muted painted poems of David Strachan.

Haefliger's widest influence came from his assessment of the contemporary art of that time — his opinions that affected collectors of art and the readers of the *Sydney Morning Herald* through his reviews for that newspaper. In those years art shows generally opened on the one particular day of the week — there were merely four or five commercial galleries operating — and the reviews for all galleries were printed in the press on that day, a procedure that caused immediacy of reaction from artists, collectors and readers alike.

Haefliger's time was the time of the emergence and public exposure of the work of Arthur Boyd, the South-of-France landscapes of Rupert Bunny and the works of William Dobell, Russell Drysdale, Ian Fairweather, Godfrey Miller, Sidney Nolan and John Passmore.

Paul Haefliger had enough private income to escape the need to earn a living by the usual artists' art-teaching activity, so that Sydney students missed the benefits of sharing the vast knowledge of art of a strong and interesting personality. It was left to his wife, Jean Bellette, that excellent painter, to do some teaching and thus spread amongst young people something of her own and Paul's wealth of understanding of the past and present in art.

If Paul could read the above statements he would be declaiming 'What's this all about my writing — what of my own painting?' He would be only partially right, for Paul Haefliger was a fine painter who was continually improving in his expression (some works were recently purchased by the Art Gallery of New South Wales) but over so much of his life he had to surmount the hazards of a catholic taste, saturated by appreciation of the works of others. Undoubtedly, this enmeshment made it difficult for him fully to force his own direction in painting, particularly when he was such a generous giver — the mentor of many in art — forever sharing with spirited enthusiasm the riches of his judgement and knowledge.

Paul Haefliger's influences and achievements are firmly placed in the art of this country.

Obituary

Guy Grey-Smith

by Salek Minc

I find it almost impossible to sum up Guy Grey-Smith in a limited amount of words. I have known him for over thirty years and I cannot talk about him without remembering his strong personality, his devotion not only to art, but also to moral values, and his readiness to fight for his ideals with apostolic fervour.

Guy's artistic efforts and career started fairly late in life, following a dramatic war experience when he was shot down, severely wounded, put in a Prisoner-of-War camp where he contracted tuberculosis which required prolonged treatment, also after repatriation. While a Prisoner-of-War at the age of twenty-four, he became interested in art and started sketching with materials sent to him by his wife. One is reminded of Matisse, whose artistic interests emerged after a prolonged stay in hospital and whose study of painting started at the age of twenty-three. There may be an advantage in stepping into the world of art with an already shaped personality, not easily swayed even if subject to other artistic influences.

Determination and strength of line, evident in his early works, persisted and became even more obvious as he progressed, encompassing dimensions of landscape, which was always his favourite subject, observed and studied in many journeys. The strength of design and colour animated also his figures and still lifes.

The artistic achievements of Guy Grey-Smith are too many even to be enumerated in this note. They include also creative pottery. Above all he emerges as a most significant painter, who absorbed, reflected and recreated the surrounding nature of Australia, eventually arriving at a synthetic statement on the landscape, which he made almost tangible by use of rich and masssive surfaces.

Guy Grey-Smith's place and merit in Australian art have been repeatedly documented by his winning prizes, by important educational assignments and by distinctions conferred by the Australian Council of the Arts. Above all they are documented by examples of his works and versatility in many artistic media, carrying his own reflection of Australia.

Guy Grey-Smith was born in January 1916; he died in August 1982. He left behind a family: wife, daughter and son . . . all creative artists.

Recent Acquisitions by Public Galleries

FRANÇOIS BOUCHER THE MYSTERIOUS BASKET 1748
Oil on canvas 90 × 76cm
National Gallery, Victoria
The Art Foundation of Victoria (from funds generously donated by Dr Edward and Helen Koch) with The Myer Emporium Limited and the Commercial Bank of Australia Limited

FRANÇOIS BOUCHER THE AGREEABLE LESSON 1748
Oil on canvas 90 × 76cm
National Gallery, Victoria
Presented through the Art Foundation of Victoria by The Felton Bequest

The National Gallery, Victoria has acquired two of the most delightful eighteenth-century French masterpieces by François Boucher. They are the most important Boucher paintings in Australian Galleries. These paintings, of mythological inspiration and unusual colour, have been acquired jointly by the Art Foundation of Victoria (from funds generously donated by Dr Edward and Helen Koch) with The Myer Emporium Limited and the Commercial Bank of Australia Limited and will be one of the greatest decorative features of the Gallery's French collection.

opposite top and above
PAIR OF SIX-FOLD SCREENS FIELD OF MUSASHI
TOSA SCHOOL 18TH CENTURY
EDO PERIOD 1615-1867 JAPAN
Gold leaf and watercolour on paper
370 × 170cm each screen
Art Gallery of South Australia
Gift of Mitsubishi in Australia

The screens are painted in the Yamato-e or in one of the indigenous Japanese styles, in this case the Tosa school, founded in the fifteenth century. The scene depicted is a view of Mt Fuji from the Musashino Plain to the west of Tokyo the left-hand screen shows the top of Fuji emerging from the mist and the right-hand screen shows the autumn moon rising from the plain. The foreground of both screens is dominated by a delicate fringe of grass and flowers — the seven grasses of autumn, which include chrysanthemum, bush clover, pinks Chinese bell flower, maiden flower and Susuki grass — a type of pampas The design is distinctively Japanese and the painting is direct and understated like the traditional poem on which the subject is based

Musashino has no mountains where
the moon can set
The moon rises from the grass and
sets into the grass

Similar paintings are owned by the Tokyo National Museum and the Santory Museum in Tokyo

opposite
CHINESE, SONG DYNASTY 12-13th CENTURY
FIGURE OF GUAN YIN
Wood 114cm high
Art Gallery of New South Wales
Bequest of Sydney Cooper 1982

The deity Guan Yin was recognized as the natural successor to the Buddha Amitabha The deity is shown in the position of 'royal ease', a fluent and relaxed pose which is captured in the graceful carving and somewhat 'fleshy proportions and volumes

VASILY KANDINSKY STUDY FOR PAINTING WITH WHITE BORDER 1913
Watercolour and gouache 39 × 35 cm
Art Gallery of New South Wales
Purchased 1982

Kandinsky said of this pre-War lyrical period that never again could he express himself as spontaneously and as deeply emotionally. He made more than twenty studies for *Painting with white border* of May 1913, which is in the Solomon R. Guggenheim Museum

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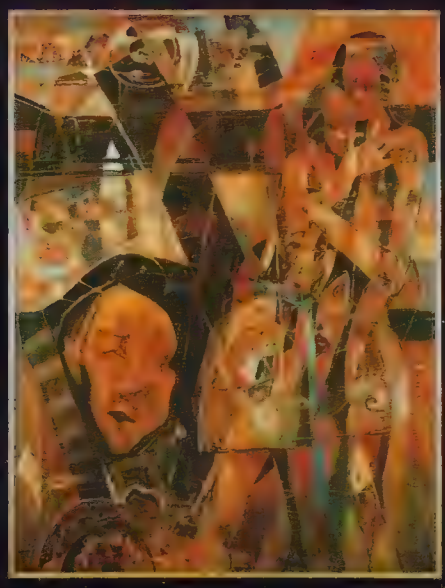

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PORTRAIT OF ROBERT LINDSAY 1949 79 × 67cm

ARTHUR BOYD

Robert Lindsay was the eldest of the famous Lindsay family of Creswick Victoria.

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FLORENCE RODWAY J.F. ARCHIBALD 1921
on canvas 125 × 84 cm
: Gallery of New South Wales
Commissioned by the Trustees 1919

The Archibald Prize

by Anna Waldmann

Every year, critics, artists and public come out to debate the art prize that has been fraught with controversy, has stirred the imagination and rattled the art establishment since its inception: the Archibald Prize.
J. F. Archibald was born in 1856 at Kildare in Victoria and christened John Feltham, names that he later Frenchified to Jules François. Educated in Warrnambool, he was apprenticed to the local newspaper, the *Examiner* and later, to the *Standard*. He worked in Melbourne as a journalist for the *Herald*, then for the *Daily Telegraph*. With his friend, John Haynes, he founded the *Bulletin*, in Sydney, in 1880 and for the next twenty years was intimately involved in it — one of the best-known and most influential of all Australian journals. Archibald employed the best young artists of the time as illustrators to the *Bulletin*, amongst them Phil May, Livingston Hopkins, Lionel and Norman Lindsay, George Lambert, Fred Leist, Frank Mahony, B. E. Minns, Percy Spence — even persuading Tom Roberts to provide drawings of the 1886 Melbourne Cup for publication.

Jules François Archibald died in 1919, leaving an estate valued at £89,061. Under his will, Archibald left the greater part of his estate to charities. He also left a sum of money to commission a fountain for Sydney to commemorate the association of France and Australia in World War I. Shares comprising one-tenth of the value of the estate were left to provide a prize each year for the best portrait painted by an Australian artist, 'preferably of some man or woman distinguished in art, letters, science or politics'. One of the governing factors in deciding the direction of the bequest was said to have been the portrait of Henry Lawson commissioned by J. F. Archibald from Longstaff in 1900 for fifty guineas. The Archibald Fountain, executed by François Sicard in collaboration with B. J. Waterhouse and Hubert Corlette, was erected in Hyde Park at the cost of £12,864 and handed over to the citizens of Sydney in March 1933 with much publicity but no controversy. The Archibald Prize, on the other hand, aroused, from the beginning, legal challenges, rivalries and animosities that had never been envisaged by the donor, whose intentions, be they to perpetuate the memory of great Australians, to improve the quality of portrait painting or to help artists, have never been quite fulfilled.

Under the terms of the bequest the prize is judged by the Trustees of the Art Gallery of New South Wales. The paintings must be painted during the twelve months preceding the date fixed by the Trustees, who may then exhibit the winning picture in the Gallery for two months after the award and who do not have to award the prize if 'no competing picture shall in the opinion of the Trustees be painted worthy of being awarded a prize'. Some of the conditions in the will were subject to council's interpretation such as the words 'resident', 'Australasia' and there was also legal and semantic advice as to what the 'twelve months' in the will referred to — the period of residency or the period when the painting had been executed. In attempting to clarify the wording of the will the Trustees

1921

1922

above
W. B McINNES PROFESSOR HARRISON MOORE (1922)

left
W. B. McINNES DESBROWE ANNEAR (1921)
Oil on canvas 108 × 104 cm
Art Gallery of New South Wales
Gift of the artist, 1922

below
W. B. McINNES SILK AND LACE (1926)
Oil on canvas 114 × 92 cm
Art Gallery of New South Wales
Purchased 1927

1926

1923

1925

1924

above left
W B McINNES PORTRAIT OF A LADY 1923
Oil on canvas 100 × 78cm
Art Gallery of New South Wales
Purchased 1924

left
JOHN LONGSTAFF PORTRAIT OF MAURICE MOSCOVITCH 1925
Oil on canvas 62 × 51cm
National Gallery of Victoria
Felton Bequest 1928
Reproduced by permission of the National Gallery of Victoria Melbourne

above
W B McINNES PORTRAIT OF MISS COLLINS 1924
Oil on canvas 91 × 74cm
Art Gallery of South Australia Morgan Thomas Bequest Fund 1930

1929

1932

1930

top
JOHN LONGSTAFF W A HOLMAN, K C (1929)

left
W B McINNES DRUM-MAJOR HARRY McCLELLAND (1930)
Oil on canvas

above
ERNEST BUCKMASTER SIR WILLIAM IRVINE (1932)
Photograph courtesy John Fairfax & Sons Limited

sought to take the matter to the Equity Court but were advised against it by the Crown Solicitor: 'The costs of such an Application would necessarily make a serious inroad upon the trust funds at the disposal of the Trustees, and I doubt very much whether the Court would lay down any more definite principles'. The notice put out in 1922 by the Director, G. V. F. Mann, listing the conditions to be observed by the competitors includes the following paragraph: 'Portraits should be as far as practicable painted from life and may be of any size. No direct copies from photographs will be considered eligible. Miniatures are admissible.' Two issues, that of the size and that of the portrait being painted 'from life', were taken up by the Trustees with the State Crown Solicitor at later dates, in 1929 and 1940. In the first case, the Trustees wanted to restrict the size of the entries to what was called 'Kit-Kat portraits', that is 91 × 71 cm. In the second, they wanted to make a condition of entry the stipulation that 'no copy, replica or imitation of a previous portrait, painted from the original or from notes or photographs will be eligible for the Prize'. In both cases they were advised that any such restrictions would limit the artists' freedom by excluding a number of portraits for reasons not mentioned in the original will. The reasons for the Trustees trying to analyse each word and have it encompassed in legal definitions became quite clear when so many entries were challenged on grounds that had little to do with the artistic merits of the works.

The prize was first awarded in 1921 to W. B. McInnes for his portrait of Desbrowe Annear, a well-known Melbourne architect who had edited the catalogue of the Baldwin Spencer Collection of Australian paintings in Melbourne, in 1918, had contributed the introduction to the catalogue of the 1921 Lambert exhibition in Melbourne and was to be one of the members of the Melbourne Committee of the London Art Exhibition (1923) with McInnes and George Bell. McInnes had a second win in 1922 with a portrait of Professor Harrison Moore. By 1923, W. B. McInnes had become the 'winner in perpetuity' with *Portrait of a lady* and the prize the 'McInnes Endowment'. The controversy started with critics complaining that the portrait was not named

1931

1927

1928

above left
JOHN LONGSTAFF SIR JOHN SULMAN 1931
Oil on canvas 124 × 97cm
Art Gallery of New South Wales
Commissioned by the Trustees 1931

left
GEORGE LAMBERT MRS MURDOCH 1927
Oil on canvas 61 × 51cm
Private collection

above
JOHN LONGSTAFF PORTRAIT OF DR ALEXANDER LEEPER 1926
Oil on canvas 115 × 93cm
National Gallery of Victoria
Felton Bequest 1929
Reproduced by permission of the National Gallery of Victoria Melbourne

and that a condition of the bequest was that portraits should preferably be of celebrities. Another complaint, which was to arise frequently was a haphazard interpretation of what Archibald's intentions really were. The *Bulletin* suggested that it was meant to allow the promising student to continue his studies, but all that it does is 'it greases the fat hog'. The dark academic realism of McInnes scored another victory in 1924. He won again with *Portrait of Miss Collins*, who was the daughter of the senior draughtsman of the Victorian State Parliament and also the subject of a beautiful Lambert portrait of 1921.

A harbinger of the trouble to come in later years were the comments about awarding the prize twice to portraits of relatively unknown people: 'To portray a human being is artistically a greater deed than to portray a turnip; and a distinguished citizen is artistically a better subject than an undistinguished one.'In 1927 the *Bulletin* suggested for the first time that the winning portraits should remain the property of the National Art Gallery of New South Wales as it was then known. 'In this manner a pictorial Pantheon of men and women . . . would have gradually formed a Hall of Heroes and Heroines whom Australia might, in years to come, delight to contemplate and be proud of honouring.' Nothing was more removed from McInnes's intentions. His winning portrait in the 1926 Archibald Prize was entered in the competition because the National Gallery of Victoria offered too low a price for it. *Silk and lace*, a portrait of Miss Esther Paterson, a *Bulletin* artist, won the £550 prize and was subsequently sold to the National Art Gallery of New South Wales for £400. In 1930, the prize went again to McInnes for a portrait of Drum-Major Harry McClelland, wearing Highland uniform. One of the sixty-seven entries was a self-portrait by Luigi Nobile in which he represented himself with the mumps. The last McInnes win came in 1936, with a portrait of socialite Melbourne doctor, Dr Julian Smith, a painting belonging to the same school of dreary academic realism as the previous ones.

Sir John Longstaff, who had officially entered the competition for the first time in 1925, since his previous attempt had been rejected on grounds of residency, won the award with *Maurice Moscovitch*, a 'bird of Australian passage' whose relative anonymity made the press think that next 'the President of Liberia may figure as the work of an Archibald prize winner'. Longstaff won the much-coveted prize again in 1928 for Dr Alexander Leeper, former warden of Trinity College, University of Melbourne and, yet again, in 1929, with *W.A. Holman, K.C.*, which the *Bulletin* said was 'about as much like Holman as a strawberry ice-cream soda'.

Breaking again the McInnes grip, but offering the same sleek, dark portraits painted with effortless facility, Longstaff won the 1931 Archibald Prize with *Sir John Sulman*, consulting architect and town-planner and also, at the time, President of the Board of Trustees of the National Art Gallery of New South Wales. When he was commissioned to paint the portrait of Banjo Paterson, which subsequently won him the 1935 Archibald Prize, Longstaff knew nothing of Banjo's work. A. B. Paterson was better known at the time as the Editor of the *Evening News* and war correspondent in South Africa. Trained as a barrister, he contributed poetry to the *Bulletin* and, in 1895, published *The Man From Snowy River*. The book was such a success with J. H. Curle, the writer, that he left Paterson some money so that he could commission an artist to paint his portrait, which was to be presented to the National Art Gallery of New South Wales. At this stage, it had become obvious that, although each year there were miniatures, etchings, pastels and drawings entered in the competition, they had a very limited chance of winning. In practice, it was hardly likely that anything but an oil painting, generally a life-size portrait painted from half to full length, in a tonal illusionist style, would have the Board's support.

Lambert, who, together with Longstaff, was excluded from the 1922 competition on the grounds of ineligibility because he was not considered a bona fide resident, was awarded the 1927 prize. His winning portrait of Mrs Murdoch, the mother of Keith Murdoch Managing Editor of the Melbourne *Herald* and wife of the Rev. P. J. Murdoch of Camberwell, fitted the above description, as did Ernest Buckmaster's *Sir William Irvine*, 1932, Lieutenant Governor of Victoria, and Charles Wheeler's *Ambrose Pratt*, 1933.

1936

1933

top
W.B McINNES DR JULIAN SMITH (1936)

above
CHARLES WHEELER AMBROSE PRATT (1933)

1935

1937

1934

above left
JOHN LONGSTAFF A B 'BANJO' PATERSON 1935
Oil on canvas 110 × 84cm
Art Gallery of New South Wales
Gift of J H Curle 1935

left
NORMAND BAKER SELF-PORTRAIT 1937
Oil on canvas 102 × 76cm
Art Gallery of New South Wales
Gift of Mrs Millicent Pearl Baker 1956

above
HENRY HANKE SELF-PORTRAIT 1934
Oil on canvas on composite board 104 × 89cm
Owned by Tucker & Co. Pty. Limited

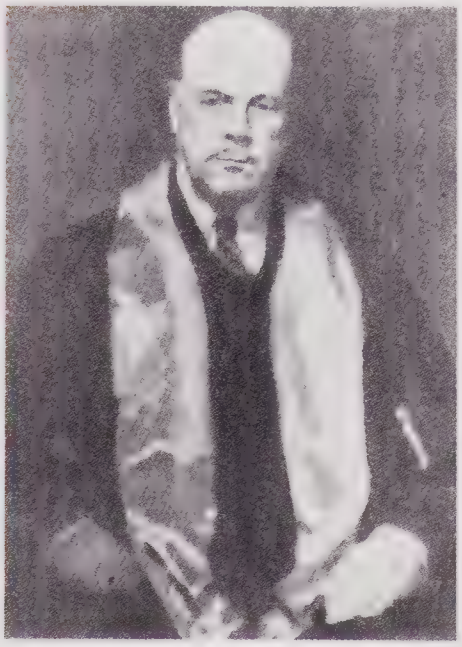
1943

left
NORA HEYSEN MME ELINK SCHUURMAN (1938)
Private collection

above
WILLIAM DOBELL JOSHUA SMITH 1943
Oil on canvas 122 × 81 cm

below
MAX MELDRUM DR J. FORBES McKENZIE (1940)

1938



1940

1941

1939

1942

top left
WILLIAM DARGIE SIR JAMES A M K ELDER KBE
1941
Oil on canvas 122 × 99cm
Owned by the National Bank of Australasia Limited

left
MAX MELDRUM THE HON G J BELL SPEAKER HOUSE OF REPRESENTATIVES 1939
Oil on canvas 92 × 72cm
Historic Memorials Committee Parliament House Canberra

above
WILLIAM DARGIE CORPORAL J M GORDON V C (1942)
Oil on canvas 77 × 57cm
Australian War Memorial Canberra

The 1934 winning entry provided both the press and the public with a circus: an unknown painter, Henry Hanke, was given the prize for his *Self-portrait*. The romantic circumstances of an artist who has to work in a vegetable market and do relief work mixing concrete, who is so poor that he works on home-prepared canvasses with home-made pigments, was a great relief after the bourgeois predictability of McInnes & Co. Tearful stories of struggle, courage and hardship made first-page news together with an account of Hanke's being his own model for a crucifixion: his wife tied one of his hands to a beam while he was painting with the other, with fingers covered in blisters from shovelling concrete.

Some comments in the 1930s press pointed out that while women had taken to photography with artistic ardour 'only about a dozen women competed in the Archibald Prize and in not one instance was their work in the running'. The situation stayed the same until 1938, when Nora Heysen became the first woman to win the Archibald Prize. Her portrait of Madame Elink Schuurman, wife of the Consul-General for the Netherlands, aroused three types of comment. One was a very thorough description of Nora's 'pretty blue eyes, fair clear skin' and 'lack of make-up of any description, not even lipstick'. The second was a proposed government enquiry into the eligibility of a painting that represented 'a pillar of Sydney's social life'. The third was a much-quoted statement by Max Meldrum who said (probably forgetting that his daughter, Ida, was also a painter) 'If I were a woman, I would certainly prefer raising a healthy family to a career in art. Women are more closely attached to the physical things of life. They are not to blame. They cannot help it, and to expect them to do some things equally as well as men is sheer lunacy.' Meldrum was awarded the next two Archibald Prizes — in 1939, for a painting of The Hon. G. J. Bell, Speaker, House of Representatives and, in 1940, for Dr J. Forbes McKenzie. The first work was done from sketches for a previous portrait commissioned by the Commonwealth Government. The second painting was executed with a square brush, with an obvious preoccupation with form and composition but with an ordinary end-result that prompted the *Sydney Morning Herald* to say that 'it differs little from other entries, except in name of subject'.

1947

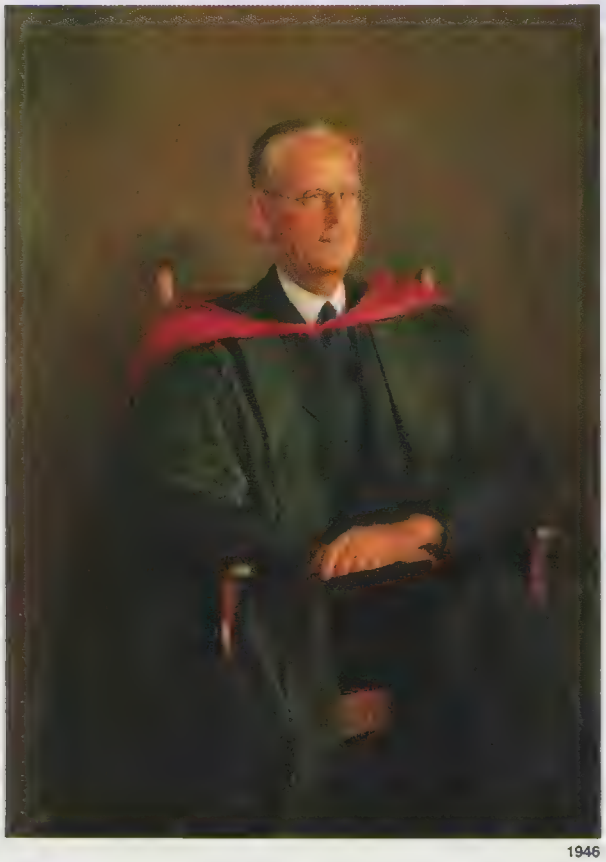
WILLIAM DARGIE SIR MARCUS CLARKE K B E (1947)
Oil on canvas 100 × 75 cm
Private collection

William Dargie began his run of eight prizes in 1941. His portrait of Sir James Elder, K. B. E., Director of the National Bank of Australasia, was called 'a dreary and uninspired work' by the *Daily Telegraph* critic. Dargie won the 1942 competition with a painting of Corporal Jim Gordon V.C. At the time he was official war artist and was stationed in the Middle East and in New Guinea for part of the twelve months preceding the award. Furthermore, the work was painted in Syria, where Gordon won his V.C. by silencing a Vichy machine-gun post. The ship bringing the portrait back to Sydney was sunk and the painting spent some time under water. As much as the press would have liked to question Dargie's right to the Archibald Prize, it quickly fell silent under the pressure of the patriotic feelings of the public, who enjoyed the portrait of 'a typical Digger' more than the previous paintings of politicians and *femmes de monde*. Dargie's portrait of Lt-General The Hon. Edmund Herring, K.B.C., D.S.O., M.S., E.D., Chief Justice of Victoria, went through circumstances as dramatic as the previous winner. While Dargie was painting it, a fire broke out in the Melbourne building where his studio was located and he ran into Collins Street with the half-finished picture under his arm. Since the work was executed while Dargie was official war artist, it remained the property of the Australian War Memorial.

In 1946, the first time the Trustees had to insist on a pre-selection to eliminate more than half of the entries, Dargie was awarded the prize for L. C. Robson, M.C., M.A., a portrait which 'belongs not only to a negative, indeed quite insipid class of portraiture, it is also extremely poorly designed and painted, even by its own inferior standards of realism'. The sitter was the Headmaster of Sydney Church of England Grammar School.

Another tame portrait, again by Dargie, won the 1947 Archibald Prize. Sir Marcus Clarke, the subject, was a prominent Sydney businessman and also a Trustee of the National Art Gallery of New South Wales. Although the *Mirror* assured its readers that 'at present, in Britain, no portraitist is functioning who is so good as this Australian', the low standard of the entries, which

1945



1946

1944

above left
WILLIAM DARGIE LT-GENERAL THE HON. EDMUND HERRING K.B.C. D.S.O. M.C. E.D. 1945
Oil on canvas 91 × 76cm
Australian War Memorial, Canberra

left
WILLIAM DARGIE J.C. ROBSON, M.C., M.A. 1946
Oil on canvas 126 × 90cm
Owned by Sydney, Church of England Grammar School, Sydney.

above
JOSHUA SMITH S. ROSEVEAR, M.H.R., SPEAKER 1944
Oil on canvas 99 × 80cm
Historic Memorials Committee, Parliament House, Canberra

1949

above
ARTHUR MURCH BONAR DUNLOP (1949)
Oil on canvas 104 × 74 cm
Possession of the artist

right
IVOR HELE LAURIE THOMAS 1951
Oil on composite board 92 × 61 cm
Art Gallery of New South Wales
Purchased 1952

1951

1952

1950

top
WILLIAM DARGIE MR ESSINGTON LEWIS, C.H. (1952)
Oil on canvas 102 × 76cm
Owned by Broken Hill Proprietary Company Limited

above
WILLIAM DARGIE SIR LESLIE J McCONNAN (1950)
Oil on canvas 122 × 102cm
Owned by the National Bank of Australasia Limited

right
WILLIAM DOBELL MARGARET OLLEY 1948
Oil on composite board 117 × 92cm
Art Gallery of New South Wales
Purchased 1949

1948

were for the first time limited to two per artist, incensed the *Sydney Morning Herald* to call the show 'shades of Mme Tussaud'.

The 1950 and 1952 prizes were awarded to Dargie for his portraits of Sir Leslie McConnan, Chairman of the National Bank of Australasia and Mr Essington Lewis, Chairman of the Broken Hill Proprietary Company Limited, both competent works, both lacking imagination. The 1952 win prompted an art students' demonstration. The students, who refused to give their names with the exception of John Olsen, marched around the Gallery, were photographed in front of Dargie's portrait, gave three cheers for Picasso — and left. With them was a woman who produced a Dachshund dog and tied a placard to its lead reading 'Winner Archibald Prize — William Doggie'. Dargie's last win came in 1956 for a portrait that, to quote James Gleeson's article in the *Sun*, 'drops to a level of dullness unique': Albert Namatjira. On this occasion William Dargie made a statement in the press that could probably justify and explain his approach to painting: 'The true artist expresses the feelings that are common to all people. I consider the individuality of the artist the least important thing in a picture.'

Mistakenly regarded as signalling the beginning of a modernist era, Sir William Dobell's *Joshua Smith* was nevertheless a challenge to the hegemony of the gloomy academic style. The portrait was praised by critics and Raymond Lindsay, writing for the *Daily Telegraph*, used the ominous word 'caricature' for the first time: 'It is daring to the point of caricature, but its intense vitality lifts it from any such moribund definititon. It has all the qualities of a good painting.'

When the award was announced, in January 1944, two other entrants, Mary Edwards and Joseph Wolinski, took legal action against Dobell and the Trustees. The Dobell case, lost by the plaintiffs, resulted in a verdict upholding the Trustees' decision — but it did not stop there. It was followed by an appeal, by an unsuccessful demand to the Equity Court trying to restrain the Trustees from handing over the money, by strange pastiches representing Dobell and the painting under the title 'Dobell as I see him' and 'The Light of the Reason', by a pariody called 'Nemesis', showing Hitler in the same pose, with the same distorted features as Joshua Smith and, finally, by an attempt by a syndicate of American servicemen to raise money and buy the work for the New York Museum of Modern Art.

1953

1955

top
IVOR HELE SIR HENRY SIMPSON NEWLAND, C.B.E. D.S.O., M.S., F.R.C.S. 1953
Oil on canvas 115 × 98cm
Owned by the Royal Australasian College of Surgeons

above
IVOR HELE PORTRAIT OF ROBERT CAMPBELL ESQ 1955
Oil on synthetic wood panel 91 × 76cm
Queensland Art Gallery
Purchased 1956

'Poetic justice for Joshua Smith', as J. S. MacDonald called it, came the following year when he won the 1944 prize with *S. Rosevaer, M.H.R., Speaker*. A conscientious portrait, it won the public approval as well as that of the sitter, who stated that 'it requires a great artist to make a successful portrait of me, but Smith did it'.

Margaret Olley,[1] Dobell's 1948 winner, an outstanding opulent and vigorous painting, was changed into a freak show by J. S. MacDonald's comments: 'what public is it that wants to look forever at a fat, dress-bursting woman, unhealthily obese from wrong or over-feeding? But for her clothes, she would melt, ooze away, collapse and spread'. Dobell's last award was in 1959 with a slightly mannerist work representing Macquarie Street surgeon, Dr Edward McMahon, who had actually operated on the artist a couple of years before. The 1949 prize was awarded to Arthur Murch for his portrait of fellow artist and former student, Bonar Dunlop.

Such was the frustration of the young artists in the early 1950s that they acclaimed Ivor Hele's 1951 winning entry, *Laurie Thomas*, as an innovative work. There was indeed a lessening of the gloom, a certain bravura of technique and slight Expressionist distortions that gave the painting a sense of liveliness. In a similar vein the 1953, 1954, 1955 and 1957 winners, all by Ivor Hele, were showing signs of new movements in a lightening of palettes, free, more relaxed poses and a less literal interpretation of the sitters' features.

William Pidgeon, 'Wep', an artist who had made his reputation at the time as a cartoonist, cover designer and illustrator of poetry and articles, won the 1958, 1961 and 1968 Archibald Prizes. He painted humorous and deeply human portraits — Ray Walker, fellow journalist, Rabbi Dr I. Porush and artist Lloyd Rees.

Judy's Cassab's *Stanislaus Rapotec* won the 1960 prize and her *Margo Lewers*[2] the 1967 award, both strong paintings and the first serious attempts to make portraits

1956

1954

1957

above left
WILLIAM DARGIE PORTRAIT OF ALBERT NAMATJIRA
(1956)
Oil on canvas 102 × 76cm
Queensland Art Gallery
Purchased 1957

left
IVOR HELE RT HON R G MENZIES, P.C., C H , Q C., M P
(1954)
Photograph courtesy John Fairfax & Sons Limited

above
IVOR HELE SELF-PORTRAIT 1957
Oil on composite board 122 × 83cm
Art Gallery of New South Wales
Gift of the artist, 1958

1959

above
WILLIAM DOBELL DR EDWARD McMAHON (1959)
Oil on composite board 82 × 73cm
Owned by Dr Edward McMahon

right
WILLIAM PIDGEON RABBI DR I PORUSH (1961)
Oil on canvas 95 × 69cm
Owned by the Great Synagogue

1961

1960

left
JUDY CASSAB STANISLAUS RAPOTEC 1960
Oil on composite board 153 × 92 cm
Art Gallery of New South Wales
Purchased 1961

below
WILLIAM PIDGEON MR RAY WALKER 1958
Oil on canvas 116 × 95 cm
Owned by the Journalists Club, Sydney

1958

1963

1965

top
J. CARINGTON SMITH PROFESSOR JAMES McAULEY 1963
Oil on canvas 101 × 84cm
Australian National Gallery, Canberra
Photograph courtesy John Fairfax & Sons Limited

right
CLIFTON PUGH R.A HENDERSON 1965
Oil on canvas 121 × 91cm
Private collection
Photograph courtesy John Fairfax & Sons Limited

within the modern idiom.

A rather disturbing portrait, *Patrick White*, by Louis Kahan received the 1962 Archibald Prize. The fixed intensity and remoteness of the sitter inspired from Elwyn Lynn the following comment: 'It looks like Lazarus arising from the dead'.

The winner of the 1963 award was J. Carrington Smith with *Professor James McAuley*,[3] Professor of Literature at the Hobart University, a work that relies upon firm pictorial construction on the one hand and the expressive effect of free brush-work on the other.

The year 1964 was a 'no award' year, a first in the history of the Archibald Prize, but provided for in Clause 10 of the conditions. The *Newcastle Sun* called it 'a bombshell announcement that rocked the art world', and Bernard Smith talked in the *Age* of 'the Trustees who this year have been smitten by a failure of nerve'. The 1980 decision not to award the prize sent shock waves through the press but the main complaints came this time from the artists who felt put down by the Trustees' conclusion that no work out of the hundreds of entries was worth awarding the Archibald.

Returning to 1965, when Clifton Pugh won the prize with a portrait of R. A. Henderson,[4] Director and former Managing Director of John Fairfax & Sons Ltd. Commissioned by John Fairfax Ltd and presented to Mr Henderson to mark the completion of fifty years' association with the company, the painting was a good example of Pugh's dramatic and sharply defined style. While serving with an A.I.F. infantry unit in New Guinea, Clifton Pugh was known as 'the bloke who cut off the tent flaps to paint pictures on'.

He won the award again, in 1971, for *Sir John McEwen* and, in 1972, with *The Hon. E. G. Whitlam*. He said, after the award: 'Mr Whitlam's personality is very elusive. Each time I tried he was different. If my latest portrait ever makes the King's Hall in Parliament, it's going to look very bright among all that Mulligatawny soup.'

George Johnston,[5] author of *My Brother Jack*, *The Australians* and *Clean Straw for Nothing* was the subject of the 1969 winning entry. Ray Crooke painted him with a craggy face, in rather dull colours and

1966

1967

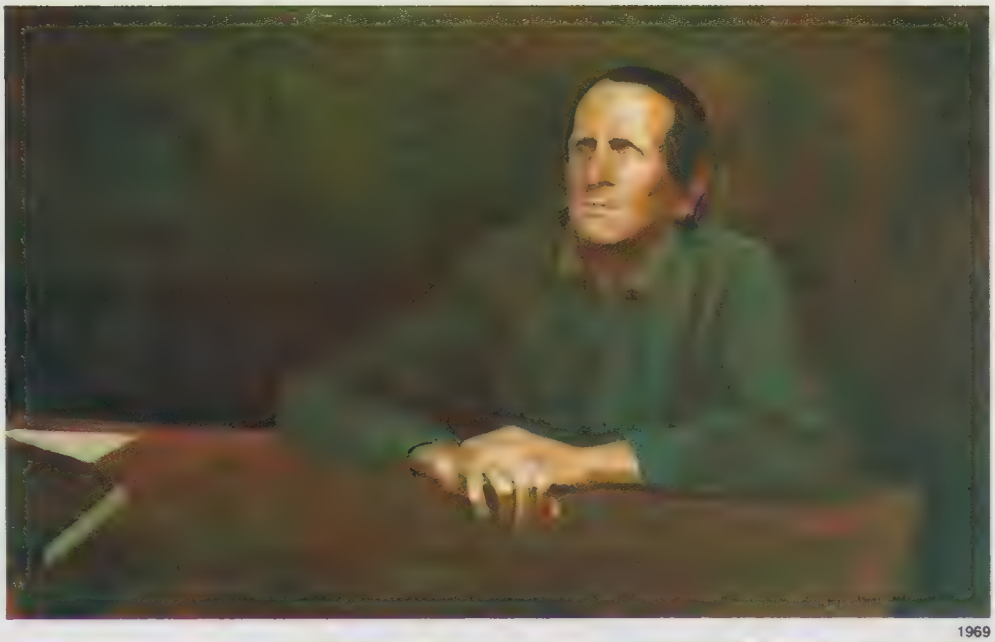
1962

above left
JOHN MOLVIG CHARLES BLACKMAN (1966)
Oil on composite board 122 × 106 cm
Art Gallery of South Australia
A.M. & A.R. Ragless Bequest Fund 1969

left
JUDY CASSAB MARGO LEWERS 1967
Oil on canvas 102 × 102 cm
Art Gallery of New South Wales
Purchased 1968

above
LOUIS KAHAN PATRICK WHITE 1962
Oil on composite board 122 × 92 cm
Art Gallery of New South Wales
Purchased 1963

right
RAY CROOKE GEORGE JOHNSTON 1969
Oil on canvas 74 × 121 cm
Art Gallery of New South Wales
Purchased 1970



1969

below left
ERIC SMITH GRUZMAN — ARCHITECT 1970
Oil on canvas on composite board 183 × 137 cm
Art Gallery of New South Wales
Gift of Neville Gruzman, 1971

1970

below right
WILLIAM PIDGEON LLOYD REES 1968
Oil on canvas 102 × 79 cm
Owned by Lane Cove Municipal Council

1968

1972

left
CLIFTON PUGH THE HON. E.G. WHITLAM 1972
Oil on composite board 130 × 410cm
Historic Memorials Committee, Parliament House, Canberra

below left
JANET DAWSON MICHAEL BODDY READING 1973
Acrylic on bleached linen 150 × 120cm
Possession of the artist

below right
CLIFTON PUGH SIR JOHN McEWEN 1971
Oil on composite board 183 × 122cm

1973

1971

1974

left
SAM FULLBROOK JOCKEY NORMAN STEPHENS (1974)

below left
KEVIN CONNOR ROBERT KLIPPEL
1977
Oil on canvas 182 × 151 cm
Art Gallery of New South Wales
Purchased 1978

below right
KEVIN CONNOR THE HON. SIR FRANK KITTO, K.B.E. 1975
Oil on composite board 150 × 119 cm
Owned by the University of New England, Armidale

1977

1975

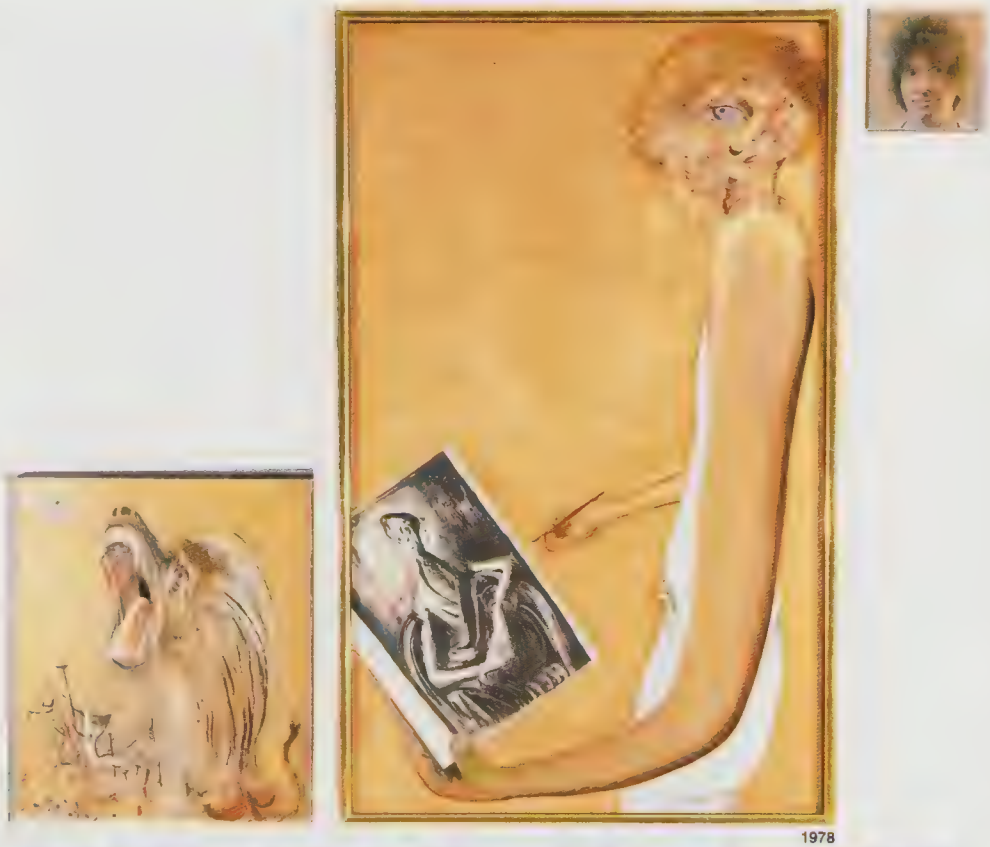
smooth brushwork. Alan McCulloch thought the writer looked like 'John Bunyan in prison or like an aristocrat about to be arraigned before Robespierre'.

Because of alterations and extensions being built for the Gallery the 1969 show took place in Sydney's Lower Town Hall. The 1970 exhibition was also located outside the Gallery, at Farmer's Blaxland Gallery, where only fifteen works were hung. Eric Smith was awarded the prize which had been doubled in value by a donation of $2,000 from the Captain Cook Bi-Centenary Celebrations Citizens' Committee, for *Gruzman — architect*, a painting that he defined himself as 'realistic portrait with abstract implications'.

Janet Dawson, whose forte was never portraits, won the 1973 award with a work representing Michael Boddy, her husband — actor, playright and food-columnist. She, described him as 'having lovely, Rubens-like curves'. The strength of the work lies as much in its fine linear structure as in the painterly accents of delicate pink, mauve and grey shades.

The 1974 winner was Sam Fullbrook's portrait, *Jockey Norman Stephens*. Fullbrook's two race-horses, Another wit and Con Artist were ridden at the time by Norm (Whopper) Stephens. His subject is brought to life in terms of the whole surface of the painting, which is loosely brushed and vividly coloured, without risking sketchiness or insubstantiality.

A bold move on the part of the Trustees was the award of the 1975 prize to John Bloomfield's portrait of Tim Burstall.[6] Following Burstall's statement that he never met the artist and never sat for him, the huge painting (11 cm eyeballs and 67 cm-long nose), was disqualified. The entry contravened the painted-from-life clause and the prize was rejudged and awarded to Kevin Connor for his *The Hon. Sir Frank Kitto, K.B.E.* A former High Court judge, Chancellor of the

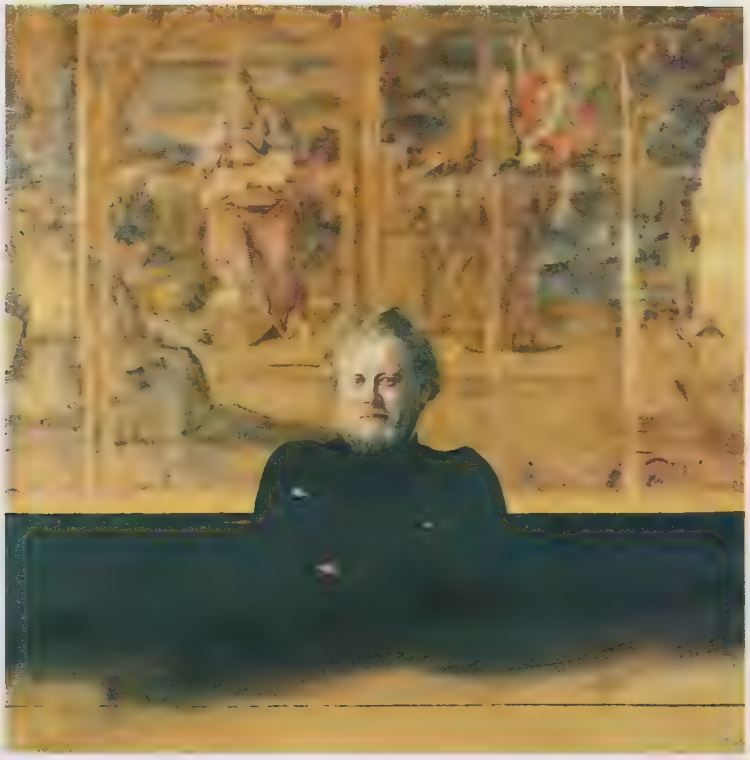


1978

1976

:o
BRETT WHITELEY ART, LIFE AND THE OTHER THING
1978
Oil, tempera and collage on composite board 244 × 198 cm
Possession of the artist

ont
BRETT WHITELEY SELF-PORTRAIT IN THE STUDIO
1975-76
Oil and collage on canvas 201 × 259 cm
Art Gallery of New South Wales
Purchased 1977



1979

1981

University of New England and Chairman of the Australian Press Council, Sir Frank Kitto had, also, thirty-two years before, defended the Trustees in the Dobell case. It was an anticlimax for a deserving, excellent painting, compensated only by the 1977 award for a portrait of Robert Klippel.

The turning-point for the Archibald came in 1976 when a daring and informal Brett Whiteley *Self-portrait in the studio* was awarded the prize, followed by an even more significant win, in 1978, with a triptych that tossed out conventional format and conventional morality, *Art, life and the other thing*. Brett Whiteley's devastating frankness and intensity of vision, his renouncement of portraiture's cherished norms, was followed, predictably, with a tame, if pretty painting: Wes Walter's *Portrait of Philip Adams*, in 1979.

This brings us up-to-date to the 1981 award: Eric Smith's *Rudy Komon*, an effervescent painting that became the centre of yet another controversy, a replay of the lens-versus-brush question. Nothing is quite as offensive as success, and the antogonisms, set-backs, abuses and misunderstandings over the past six decades reiterate it each year. The basic problem exists in the need of the paintings to create a likeness, which requires traditional skills evolved out of realism, and combine this relic of realism with the essentially non-realistic approach demanded by the mainstream of twentieth-century aesthetics.

Baudelaire wrote in his *Salon* of 1846: 'To justify its existence, criticism should be partial, passionate and political, that is to say, written from an exclusive point of view'.

The Archibald Prize has certainly fulfilled this imperative.

[1] Illustrated, *ART and Australia*, Vol. 3, No. 3, p. 213.
[2] Illustrated, *ART and Australia*, Vol. 5, No. 4, p. 585.
[3] Illustrated, *ART and Australia*, Vol. 10, No. 3, p. 263.
[4] Illustrated, *ART and Australia*, Vol. 3, No. 4, p. 287.
[5] Illustrated, *ART and Australia*, Vol. 10, No. 4, p. 359.
[6] Illustrated, *ART and Australia*, Vol. 14, No. 2, p. 174.

top
WES WALTERS PORTRAIT OF PHILIP ADAMS 1979
Oil on canvas 143 × 143cm
Private collection

left
ERIC SMITH RUDY KOMON 1981
Oil on canvas 180 × 166cm
Art Gallery of New South Wales
Gift of Rudy Komon Art Gallery, 1982

John Davis at Watters

by Ken Scarlett

JOHN DAVIS REGION (detail) (1980-81)
Sawn timber, twigs, cotton, papier mâché, tarred and painted paper 109 high × 305 wide × 356cm deep
Art Gallery of Western Australia

Photograph by Mark Strizic

The streets around Watters Gallery, Sydney, are crowded with a conglomeration of factories, offices, pubs, houses, used-car yards and restaurants — a visually confusing mixture. Watters Gallery itself is within a building that defies a stylistic label. Inside the gallery one is aware of grey concrete — new spaces, architect designed, within the shell of the old building.

Within this context of concrete and external confusion, John Davis showed three major works at Watters in November 1981. In spite of the surroundings, he strongly established a mood of contemplation, a timeless quality, a serenity that affected people as soon as they stepped into the gallery. Spectators moved slowly, talked little.

To the right of the entrance was *Region*, one of the largest and most complex works produced by him. It almost covered the concrete floor to the right of the stairs, making it difficult to move around the work. Immediately ahead of the main entrance-door was a series of small works, also sitting directly on the grey floor, listed as *Region extension 1* to *Region extension 7*. By their fragility and placement, the spectators' progress was impeded, so that the view down into the lower part of the gallery — the view of *Long journey* — was reached after a quiet walk amongst fragile constructions. *Long journey* stretched endlessly along the floor to the far end of the gallery. It was only later that one discovered *Crossing*, propped against the wall, partly overwhelmed by *Region*, partly unnoticed because one's attention was directed to the floor and it was the only work using the wall.

In spite of the general air of austerity, grey concrete floor, white walls, the neutral colour of dried twigs and sticks, black-tarred paper, the almost total lack of colour, one was at first overwhelmed by the visual complexity. *Region* was made up of perhaps twenty-five separate pieces, yet each piece was different. It took some time before the eye and the mind absorbed the obvious diversity and found the underlying structure, which was basic and simple. Each of the units had a rectangular or square base, so that the plan was a grid of shapes and lines always at right angles, like the map of a city. There was a complex uniformity. Each form began as a rectangle, built from lightweight, sawn, recycled timber, tied with cotton or string at the corners. From this rigid base grew a great variety of structures, all built with dried twigs and sticks, some covered with papier mâché. The diversity of the parts was quite extraordinary, with a wide range of forms and barely any repetition of similar structures — there was one row of three truncated prisms but all other forms were different from each other. It was a virtuoso performance of great skill, illustrating an ability to improvise endlessly on a simple starting-point of a rectangular base. Yet virtuoso suggests the wrong meaning because there was no suggestion of bravura.

The longer one examined *Region*, the more one became aware of the subtleties — a contrast of horizontal against vertical, a solid structure beside another that one could look

JOHN DAVIS REGION EXTENSION 1
Twigs, cotton, papier mâché, painted paper
64 high × 36 wide × 43 cm deep
Owned by Frank Watters

Photograph by Mark Strizic

into, black-tarred paper near off-white papier mâché, linear structures contrasted with flat planes, twigs against paper — the possibilities were explored endlessly with great enthusiasm and no sense of boredom. Yet nothing dominated within the complex uniformity.

All of the forms were packed closely together, with small paths of space between them. Paths of space? Paths, roads, streets? One's mind made a link with buildings, houses, sheds — towns and settlements. Thoughts of Australian country towns came to mind. The landmarks on an Australian landscape, the structures that signify settlement are usually the practical buildings, such as water-towers or wheat-silos; later, closer to the town, one may see the church spires.

John Davis has not looked at the self-serve petrol stations or the fast-food shops of our country towns, where the signs of man are in opposition to the environment. He has absorbed these aspects of man's presence that have been quietly taken over and worked upon by nature. The rigid, geometric structure of a windmill rusts and is transformed into a romantic Australian ruin.

There were obvious parallels between *Region* and the plan of a site. The streets were straight and at right angles to each other. All of the buildings had rectangular plans. From the limited height of 180 cm, one had an aerial view of a complex consisting of houses, shelters, storage places, ceremonial meeting-halls, open spaces, narrow streets, look-out towers, symbolic structures hinting at religious observances, partly completed or partly destroyed buildings. Each form was as separate as individual buildings in a city and as unified as the structures of any city appear to be when seen as a generalization.

Region is a generalization about man and the pattern of his living. It is not Australian in particular, does not hint at Australian suburbia, has none of the brash newness of Australia.

John Davis ignores the harsh reality of an Australian country town in his complex work *Region*. His view is idealistic and romantic. *Region* is a generalization that is timeless — a statement about man, the structures he builds and his relationship to his environment. It is a comment on man's individual relationship to the complex society in which he lives.

Region extension 1, through to *Region extension 7*, were outposts from the main settlement. Linked by the same rectangular plan and an almost identical choice of materials, they were obviously made by representatives of the same society. Yet they courageously expressed their individuality by moving away from the main settlement, placing themselves in a more vulnerable isolation. Individual forms from the main body of *Region* had been expanded so that they became separate items of sculpture.

Of the seven works, *Region extension 7* was the largest — a tall, narrow pyramidal form, on a narrow rectangular base. The structure of twigs was almost completely covered in white papier mâché, though it was possible to see inside from the narrow triangular ends. It suggested a form of shelter, but the similarity in shape to an Indian temple gopuram gave it a symbolic religious character.

In 1978, John Davis was invited to show his work at the Fourth Indian Triennial, in New Delhi, India. Rather than the space and clarity of the Moslem mosques of northern India, it was the mystery of the Hindu temples of southern India that lingered in his mind and became an influence. Three days spent at an artists' community at Cholomandal, near Madras, gave him a chance to visit some of the great Hindu temples of that area. Several things remained vividly in his mind — the great height of the gopurams, the highly decorated entrance-gates, the complexity of the temples and the dim mystery of the interiors.

Crossing was another work that also showed the influence of Indian architecture on John Davis — the simple post-and-beam structure of a Hindu temple was the basis of the work. It was reminiscent of a dark doorway but, in the Watters exhibition, it was the odd one out — the only work leaning against the wall, when all others were directly on the floor. In scale it was also completely different — looking too much like a domestic mantelpiece. Nevertheless *Crossing* is of interest, particularly as it was the beginning of a series of works to hang from or lean against the wall

left
JOHN DAVIS REGION EXTENSION 5 (1981)
Twigs, cotton, sawn timber, papier mâché, painted paper 66 high × 38 wide × 38cm deep
Owned by Geoffrey and Alex Legge

Photograph by Mark Strizic

above
JOHN DAVIS REGION (1980-81)
Sawn timber, twigs, cotton, papier mâché, tarred and painted paper 109 high × 305 wide × 356cm deep
Art Gallery of Western Australia

Photograph by Mark Strizic

— objects that have not yet been shown by the artist.

At the far end of the gallery, at a lower level, was the 6.4 m *Long journey*. Like a primitive boat carved from the log of a tree, it stretched endlessly down the gallery. It was actually made in a number of sections — solid wood, partly carved; an area constructed of twigs, mainly covered in white paper; a large section built of twigs, covered in black-tarred paper and a final section covered in white papier mâché with some touches of pink.

Not only was the whole structure reminiscent of a boat, the detail also suggested storage holds and cabin compartments, and a large vertical screen hinted at a solar source of power. There was one small circular opening, which gave access to the interior of the structure.

The works shown at Watters in 1981 should be seen in the broad context of the artist's development. Since his first organic wood-carvings of the early 1960s, John Davis has moved through a series of styles and materials — first the sophisticated use of polished metal, fibre glass and automotive duco — then a concern for grids and repetitious systems with white forms produced in fibre glass, culminating about 1970. After his visits to New York and Europe in 1972 he adapted very simple commonplace materials such as paper, cardboard, string, newspaper — though bronze, lead and synthetic polymer paint sometimes made a sophisticated contrast.

His *Tree piece* at the Mildura 'Sculpturescape '73' used a number of materials, including cut branches collected on the site. Davis's visit to the Hattah Lakes in 1976 enabled him to make a number of installations in the desert scrub, installations that clarified his ideas and helped decide his choice of materials and style of work. The 1977 exhibition at Watters Gallery was perhaps the last flirtation with sophisticated materials. A number of works were displayed, museum-like, on transparent synthetic polymer paint within wooden frames but, in the same exhibition, he showed twenty-four Exchange Works, small exploratory structures made predominantly from twigs, string and papier mâché. Not only did he explore the idea of barter and exchange rather than sale, he also used these small works as a means of making innumerable, quick three-dimensional sketches.

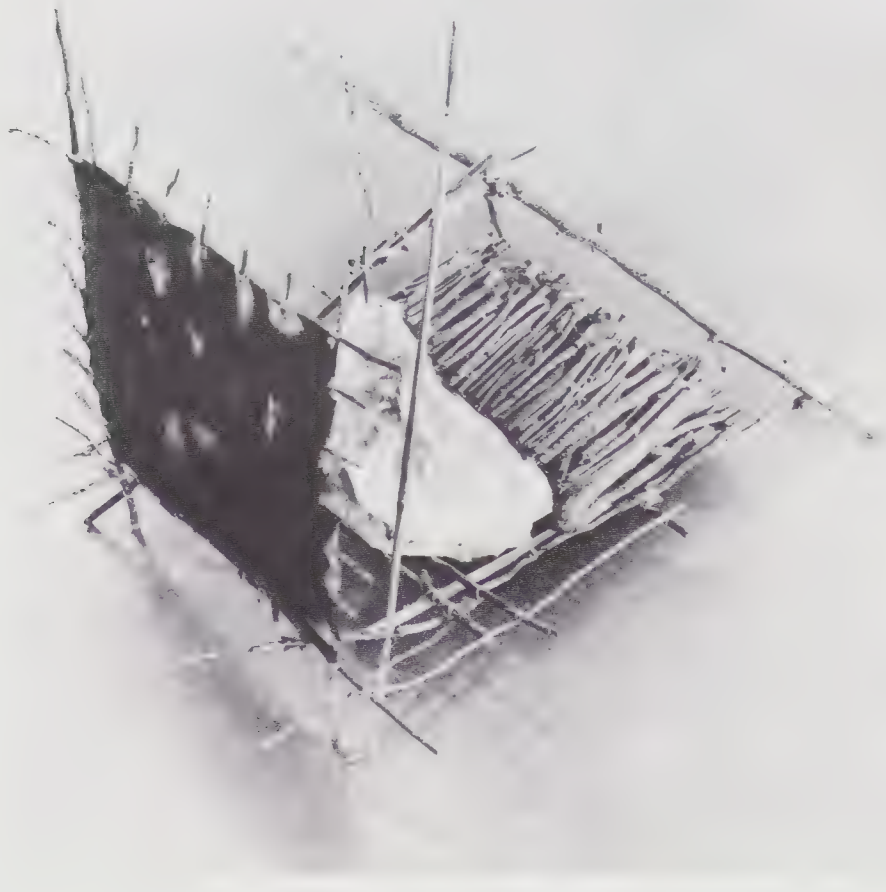
For the last five years, the work of John Davis has been immediately identifiable. The style and materials have been consistent, although experimentation has been continuous. His ideas, structures and materials have come from the Australian bush. Intuitively he has built his fragile sculptures, which reflect the irregular growth of Australian trees, the casual do-it-yourself structures of the Australian farmer.

Born in Ballarat, in Victoria, with early teaching experience at Queenscliff, Numurkah and Mildura, first sculptures carved in wood, strongly organic in form and structure — it appears that the Australian bush is the dominant influence to which John Davis has returned.

Like Fred Williams, who lived in the suburbs of Melbourne, it appears that John Davis's real interests lie outside the city.

JOHN DAVIS REGION EXTENSION 4 (1981)
Twigs, cotton, papier mâché, tarred paper, painted paper 51 high × 44 wide × 64 cm deep
Possession of the artist

Photograph by Mark Strizic



Miriam Stannage

by Ted Snell

Miriam Stannage, by her own confession, is neither a painter, a printmaker nor a photographer. She is an artist who has concerned herself with the relationship between what we see and what we know and between the mechanics of perception and the nature of representation on a two-dimensional surface. From her earliest works she eschewed the tradition of the 'beautiful picture' so that she might more powerfully communicate the surprising nature of visual phenomenon. Displacement and juxtaposition are the structural devices that she employs. Like Magritte, her usage of these techniques enables her to pose questions that confront the viewer with the problems of illusion.

Following a period of residency at the Visual Arts Board studio at the Cité des Arts in Paris, Miriam Stannage rejected the formalist, abstractionist tradition under which she had worked for several years. This period in Paris provided many new insights, convincing her that 'one could use anything, do anything'. The cold, objective abstractionist work became the structural format for a new group of semi-autobiographical works dealing with the experience of Paris. The cool, hard greys and the subtle coloration reflect her Parisian environment; the empty, austere rooms, her loneliness and the isolation. These pictures imply a human presence but it is a fleeting one — a shadow frozen on a wall, a window-blind waiting to be drawn. They are important works in Miriam Stannage's *oeuvre* for they indicate future directions. The break with conventional modes of representation in these 'combine' paintings begins a period of investigation and experimentation, which has led to the Homage to Sight series exhibited at the Quentin Gallery, Perth, late in 1981. Photographs, three-dimensional objects and works sealed in plastic sleeves are the latest manifestations of this concern. These are also the first works in which she investigated the concept of illusion; for in these pictures she requires us to question our assumptions concerning the nature of pictorial representation. When the blind is drawn we see an image through the window, though the window itself offers no access to the world beyond the pane. 'Painted' and 'real' experience are confused.

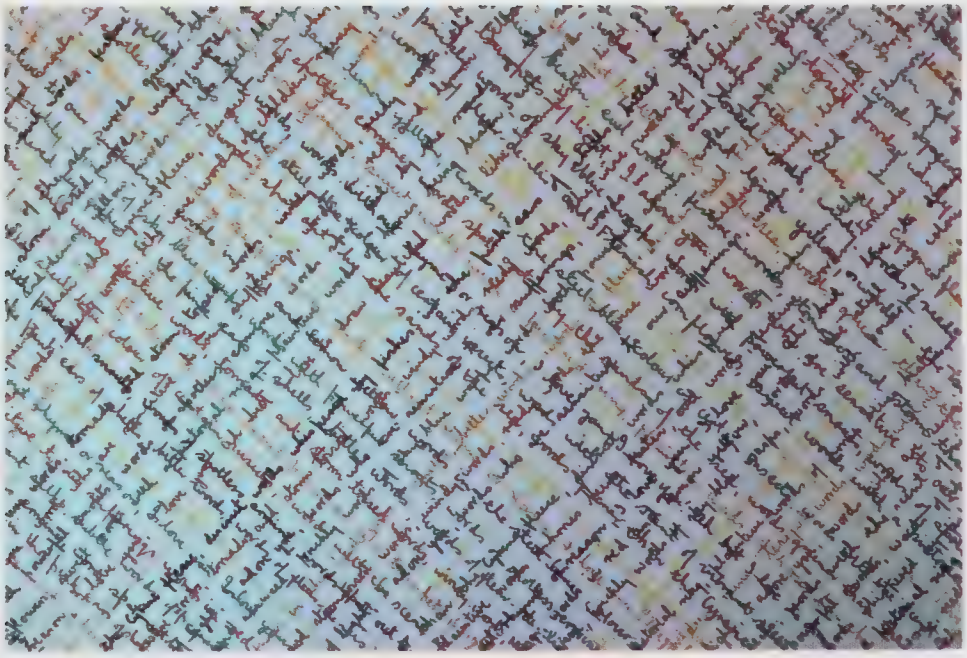
In this group of works Miriam Stannage also began the processing of images, which has remained the major element on which her later work has been based. These images are highly refined and pared down to essentials. In later works (choosing images from art-historical sources, from magazines and newspapers) Miriam Stannage has continued to work on the images: juxtaposing, colouring, distorting and changing their context. It is this continual review of the images that gives this group of works their sharp edge.

The Paris images were followed by a large Australian landscape painting, which developed the ideas of illusion even further. Designed as a set of one-hundred-and-twenty postcards set out like a grid, it juxtaposed all painting 'styles' to depict every aspect of the Australian landscape; from a Photo-Realist study of flowers and insects to abstract simplifications of geological formations. Images were taken from tourist pamphlets, books and reproductions of work by Australian artists, including Sidney Nolan, Albert Tucker and Hans Heysen. These borrowed images were mixed with Stannage's original landscape paintings (taken from her own landscape photographs).

This comment on style was elaborated in the next painting, in which the postcard images of landscape were replaced with Abstract art works. The paintings reproduced were reprocessed yet again. From the commercial reproduction, which reduced the scale, reorganized the colour values and eliminated the surface quality, she recreated the images in paint. It is a collection of all Abstract styles; Hard-edge, Op, Post-painterly Abstractionism, which brings together works by Bridget Riley, Mark Rothko et cetera with the artist's own original Abstract paintings.

Berger and Benjamin have shown us how mechancial reproduction of images has altered the way we perceive; for Miriam Stannage the reversal of the process presents new insights into the conceptual basis of this altered perception.

The art objects are reprocessed into a personal context — 'ideas are collaged together'. Changing the contextual framework of the images, a technique employed in the postcard pictures, was extended as a major structuring device in the *trompe-l'oeil* paintings that followed. Taking an art work, generally a painting, as a starting-point, she overlaid the image with incongruous additions, which



top
MIRIAM STANNAGE (detail) (1974) THE COLOUR OF WORDS (ENSOR)
Felt pen on canvas 148 × 148cm

above
MIRIAM STANNAGE (1975) STILL LIFE ON GUINEA FLAG
Synthetic polymer paint on canvas 30 × 40cm

alter our reading of each object and the group as a whole. A diagonal Mondrian must be read as a table-cloth on which are scattered children's toys, a Matisse papercut as an assemblage of that master's torn drawings, and a flag as another littered tablecloth. The power of these works derives once again from the displacement effect of objects and images wrenched from their familiar context and made unfamiliar. What is more disconcerting is the hand-painted quality of all these works. They are obviously painted; they do not rely on the illusion of reality for their success but rather on the juxtaposition of ideas. *The Gleaners at Ayers Rock* places Millet's country peasants in the Australian desert, gathering what they can from the scrub around Ayers Rock — a quite poignant image.

Once having established this dialogue between disparate modes of representation it was a natural step to move toward photography. This new medium enabled Stannage to combine and manipulate images with greater ease, whilst maintaining a more unified surface. Some of the works were produced on photo-sensitized linen to re-create the painted canvas, though without the success of the first series. They are slicker, technically, but the opposition of the differing levels of reality is less obviously realized. Commercial printing techniques (employing offset plates) was a way of directly engaging in the process, enabling her to juxtapose images and alter the context within which they were viewed without losing the unity of the surface.

The series of prints that arose from this technique were shown at the Hogarth Gallery, in Sydney, in 1978, earning her considerable acclaim. The Sell Out series used a full-page advertisement for television sets as the containing device for a series of very elegant and witty statements on art, advertising, social mores, public figures and personal reflections. These are single-state prints, with collage and hand-coloured photographs added to the basic offset lithographed image. Wit and incisive social commentary coalesce. They are works which require considerable knowledge of art history, social and political history and popular culture. In one work an illustration of a room from *Apollo* magazine is shattered by the juxtaposition of an image of Chinese Communists filing past large posters

MIRIAM STANNAGE AUSTRALIAN LANDSCAPE
(detail) (1974)
Synthetic polymer paint on canvas 90 × 120cm

left
MIRIAM STANNAGE READING THE PALM OF THE HAND Homage to Sight series (1981)
Hand-coloured black-and-white photograph
40 × 50cm

below left
MIRIAM STANNAGE INTERIOR WITH LANDSCAPE (1973)
Mixed media on canvas 148 × 148cm

Photograph by Leone Ferrier

below right
MIRIAM STANNAGE CENSOR OR VOYEUR Homage to Sight series (1981)
Hand-coloured black-and-white photograph
42 × 30cm

of Russia's revolutionary heroes. The mirror reflects an incongruous merging of two warring ideologies. Another imposed Bauhaus furniture on an eighteenth-century interior into which a Grant Wood figure has inadvertantly strolled.

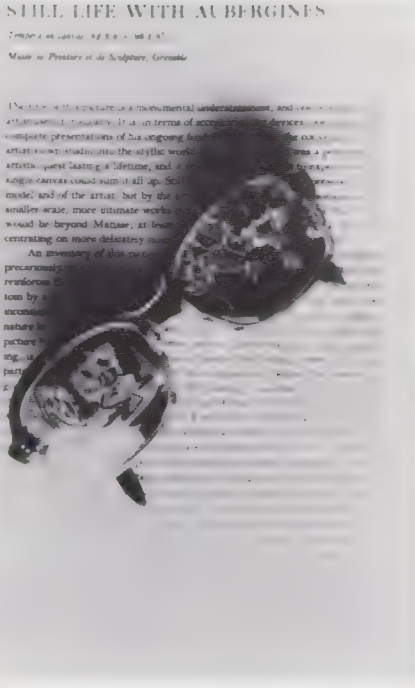
Like Magritte, Miriam Stannage juggles with the conventions of seeing and reading images; re-educating, in the process, our perceptions and the conceptual basis on which we build our image of reality.

Again, like Magritte, several of these prints make use of words to heighten the displacement effect. The photographs in a newspaper page are replaced by reproductions of art works, yet the captions remain to confuse us. We search for meaning and, in the process, embark on a journey into the subconscious.

Words were used exclusively in the series of Writing paintings, of 1974, in which an interest in artists' letters led to the expulsion of the image completely. In the same way that postcards have two consecutive levels of communication, the image and the words, so Miriam's pictures concentrate on the word, yet imply the unseen image. Words criss-cross diagonally across the surface in some pictures, echoing the convention of letter writers in the 1860s, who conserved paper by writing horizontally and vertically on the same side of the page. In others, sections of text are cut up and reorganized in the grids across the surface. Colours are chosen to enhance the visual impact of the works.

These paintings exploit the printed and written word as images with two realities — one tied to the meaning and one to the independent image the letters create. From this time, one had to be prepared to read as much as look at one of Miriam's exhibitions.

Later works from the exhibition at the Quentin Gallery develop this use of words even further. The Historical Postcard series is cryptic and absorbing, for the process of reading the images is even more associative. Before uncovering the full richness of these works the viewer must seek out the various details: the written message, the name of the sender and the recipient, the stamp, the postmark and title. For it is only when you begin to synthesize all this information that you can construct a sense of meaning from this collage. A letter from Beethoven to his publisher, Van Gogh to his brother, Jane Austin to a friend, convey a surprising richness of meaning when read in the context of the image described and unseen on the other side of the card. It is as crucial of our interpretation as the written message.



top
MIRIAM STANNAGE GALLERY VISITOR (1976)
Offset lithograph Edition 60 — 6 hand-coloured
78 × 55cm

above
MIRIAM STANNAGE STILL LIFE WITH GLASSES
Homage to Sight series (1981)
Hand-coloured black-and-white photograph
42 × 30cm

Showing with the 'postcards' was the Homage to Sight series. This group of photographs and paintings is one of the most impressive which Miriam Stannage has produced up to date.

'The theme of these photographs is "seeing" and the prints relate in some way to the human eye; how it is used or misused, for good or bad, what it can see and what it cannot, and how it is constantly deceived.'[1]

Each work explores a different aspect of sight and non-sight. A recurring image is the magnifying glass, a mechanical aid to sight, that clarifies in some works (identifying a hidden gunman, giving a closer focus on feathers and leaves) whilst, in others, it makes the image less distinct. What we see is often distorted; the veracity that we expect from a photograph, a magnifying glass or the 'evidence of our own eyes' is an illusion. These photographs (collaged, tinted, cropped and rephotographed) are accumulations of facts whose ultimate truth is conditioned by their context. The embossed type for the blind is another recurring motif, though the ways in which it is reproduced deny its function — by flattening the letters and reducing them to an image on a glossy sheet of photographic paper or by sealing the type in a plastic sleeve. What these works reinforce is a concern for the process of viewing and recording visual information.

This series brings together the divergent strands of Miriam Stannage's imagination and the concerns that have directed her work over the past decade: most importantly, her obsession with images, the ways in which we perceive them and the ways in which those images can be manipulated, altered, fused together or torn apart to re-educate our vision.

She is an image processor who continues to inform our vision of the world.

[1] Miriam Stannage from the catalogue introduction, Quentin Gallery, 1981. Other quotations were recorded during conversations with the artist.

Artist's Choice No. 12

Pierre Bonnard: Self-portrait

by Peter Laverty

For the artist, there is an inherent duality in portraiture. The identity of the sitter, on the one hand, and pictorial form as a structural entity on the other raise a question of emphasis that is as old as portraiture itself. Great portraits are distinguished by their balance between these two aspects and transcend considerations of purely specific visual appearances. For me, the Sydney Bonnard *Self-portrait* is such a painting.

Thought by many to be the best of ten known self portraits by Bonnard,[1] it was painted, most probably, in 1940, although Bonnard often worked on his canvases over extended periods and this painting was in his studio at the time of his death. It is thus a late work and comes less than seven years before the artist died at seventy-nine. Its overall tremulous brilliance reflects the sunlight of le Cannet in southern France, where Bonnard spent World War II. It belies both what was a particularly dark period in French history and Bonnard's great personal sorrow that came in 1940 with the death of Vuillard.

As a self portrait, it has none of the self-aggrandizement of a Rubens. It has, in fact, more in common with the introspective sensitivity of Rembrandt but with the Impressionist belief that light is colour. Yet, unlike Rembrandt, Bonnard gives us a hauntingly reticent picture of himself, a reticence that is characteristic both of his late self portraits and, apparently, of the man. Set surprisingly low in the canvas, the head is thereby reduced in dominance and its dark, sonorous colours establish a mood that is enigmatic. In this, it is exceeded only by the constrained pose of the hands, the underpainting of which shows some change of intention. The almost self-effacing statement of personality tempts one to think, at first glance, of this — mistakenly — as a portrait that conceals more than it reveals.

The uncompromising placement, across the immediate foreground, of various mundane objects, which are cut arbitrarily by the frame, and the inclusion of two edges of the mirror, come between us and the painted identity of the artist. They, and the dressing-room setting (twice used by Bonnard in self portraits) show Bonnard the 'Intimiste'. This is part of a domestic scene and we see a fragment of a way of life.

As with all self portraits in which the reflecting mirror is defined, while the painted looking-glass background is set back pictorially, its apparent physical location occurs behind the viewer. Thus we are involved with a spatial ambiguity. Here this is made more apparent as the arms and body are stopped short by the light reflected in the, presumably, bevelled edge of the mirror. For Bonnard, however, space is compressed and within the resulting dichotomy we stay at a distance. The portrait remains visually a vibrant, painted surface dominated by the supremacy of paint.

We are drawn to the head and hands by the juxtaposition of their deep browns, blues, greens and crimsons, with the glowing yellow and white light that pervades the canvas. The scintillating broken colour of Impressionism is all-important but the dark areas, through their tonal homogeneity, are emphasized as shapes bounded by their natural contours. The masterly decorative placing of these areas reminds us of the considerable influence that Japanese woodcuts had on Bonnard, the 'Japanese Nabi'.

In its structure, apart from the traditional pyramidal basis, the compositional arc formed by the dark shapes curving across the lower left corner is echoed by the shoulder. The verticals of the door-panels seen beyond the figure relate to the axis of the head and are displaced to the right as they ascend. They react against the corner arc, the tilted horizontals of the panelling and the mirror's edge. The tilt motif (used again by Bonnard in two later self portraits), in its instability, quickens the emotional impact of his work beyond the static equilibrium created by verticals and horizontals. Devices of form are, however, rightly submerged in a total ambience, which is both complete and, in its atmosphere of mystery, indefinable. Great art can be recognized but, like the Almighty to the Medieval mind, exists partly in 'The Cloud of Unknowing'.

Unsurpassed as a colourist, in Bonnard we see the last great exponent of French Impressionism, albeit in a particular and individual sense. His paintings epitomize a life-long allegiance to a highly personal exploration of his world in which colour is paramount. The strength and persistence of his vision can be measured by his refusal to be deflected by the many contemporary developments in modern art. It is interesting to consider that this self portrait comes sixty-six years after the famous 1874 exhibition in Paris, of which, paradoxically, remarks in an uninformed review were to give name to one of the great movements in Western painting.

A great deal is written on art but, both initially and ultimately, a painting must communicate visually. If, by its presence, it can convince one of its greatness and, for posterity, exist in its own right outside of socio/art-historical considerations, however interesting these may be, then, like this Bonnard *Self-portrait*, it is a masterpiece.

[1] These ten self-portraits are reproduced and discussed by Renee Free in *Art Gallery of New South Wales Annual*, Vol. 1, 1974-75, p. 6-9.

PIERRE BONNARD SELF-PORTRAIT (c. 1940)
Oil on canvas 76 × 61 cm
Art Gallery of New South Wales

Photograph by Kerry Dundas

W. Blamire Young

by Martin Terry

Of a gentle tone and temper and with a modest scale and presence, the Australian watercolours of early this century have been little assessed. As a consequence of their generally more deferential form of address, an attitude persists that work in this medium prior to more *avant-garde* experiments of the 1930s offers little beyond decoration, technical achievement and a recherché evocation of nostalgia. This limiting pre-occupation is seen to good effect in the watercolours of William Blamire Young (1862-1935). Young has been, and continues to be, a popular artist. He is technically progressive; his images are readily grasped; their realization is invariably stylish. His work, however, has rarely been seen in terms other than as a designer and decorator. Julian Ashton, for example, wrote of how 'a beautiful pattern is the first and most important consideration' and, most recently, his art has been described as 'essentially the expression of his aesthetic: a virtuoso orchestration of colour . . .'[1]

There has been, therefore, a less than adequate discussion of the content of his art, a discussion that may provide not only a fuller image of Young but also could help raise the importance of watercolour as a medium during this period.

Blamire Young's earliest interests in art are associations with Aestheticism, his studio at Katoomba in the late 1880s being an exotic outpost of the movement. On his return to Australia in 1895, after a short absence in England, this impulse had strengthened, being seen in one of the few works to be executed in the 1890s, *Smoke night at the club*, where the play of black and white can be seen as a visual equivalent of the rise and fall of musical notes. Smoke nights were a typical element of the life of an Edwardian artist, although the company here seems a rather prosperous one. One evening was described, in 1911, as being 'in every way a success . . . The lady members of the society were, of course, conspicuous by their absence, but of the mere men and their friends of the same gender there was a large attendance. To say that all went merry as a wedding-bell would be, perhaps, to express oneself invidiously.'[2] Young has captured well that quality of spirited liveliness.

Two other interests were furthered by his stay in England: his known concern for the poster and a previously little-explored feeling for Victorian painting. For instance, an examination of his work discloses the occasional appropriated motif. The curved roof of the Adelphi arches, beyond which two buildings angle downwards, and the pile of rocks to the right used in the right-hand panel of Augustus Egg's *Past and present* (1858, Tate Gallery) have a stylistic concordance with Young's watercolour of 1920, *The well of knowledge* (Art Gallery of New South Wales).

The interest in both the Victorian era and the poster is summarized aptly in one of the most ambitious watercolours executed in Australia this century. First exhibited in 1905 at the Victorian Artists Society as *Alfred Tennyson reads 'Maud' to his friends*, it was subsequently reworked, a number of figures, an inscription and a sheep-dog being cleverly concealed, and then exhibited in 1911 at Young's first one-man exhibition at Melbourne's Guild Hall as *Tennyson and his friends*.

Affectionate and respectful tributes to the Victorians were not so unusual. Max Beerbohm, for example, in his watercolour *Dante Gabriel Rossetti in his back garden*, depicted Whistler, Burne-Jones, Morris, Holman Hunt, Ruskin and a kangaroo. Young may have seen it reproduced in the *Poets Corner*, 1904. On a more prosaic level, his interest may have been encouraged by the appointment, in 1903, of Hallam Tennyson as Governor-General of Australia. Tennyson had been Governor of South Australia since 1899, and retired in 1904.

Irrespective of the motivations, here is an elaborate study of some leading personalities of Victorian England, the source for most of the portraits being an album of photographs by Julia Margaret Cameron, published in 1893 and titled *Alfred Lord Tennyson and his friends*. The now obscured portraits of the astronomer and photographer, John Herschel, Carlyle, Darwin and young Hallam Tennyson were all based on Cameron's photographs. Here, seated in front of, maybe, a Norman Shaw home, are Lady Tennyson, William

LLOYD REES TREES AND HILLSIDE 1933
Pencil on paper 29 × 33cm
Australian National Gallery

Lecky the author of an eight-volume history of Georgian England, and Lord Tennyson. Also present are Ruskin, Mrs Stillman, an artist and popular model, Jane Morris, as a pre-Raphaelite siren, and Rossetti. One figure is obscured and the man wearing a tam-o'-shanter is, at present, unidentified.

With its strong linearity, large areas of flat colour and an emphasis on contrast rather than tone, a continuing interest in a poster format is evident. Draperies flowing to the margin, possibly derived from Rossetti, are a favourite device, as is the cramped figure in profile used by, amongst other pre-Raphaelite followers, Frederick Sandys.

All these elements are present in Young's Early Days series. An anecdotal series of watercolours, dating from about 1900, that had, as their focus, the earliest moments of Melbourne's religious, cultural and social history, such as its first newspaper and first christening, the works were described by Lionel Lindsay as 'half picture, half poster; big coloured drawings that hesitated between the convention of stained-glass and tapestry'.[3]

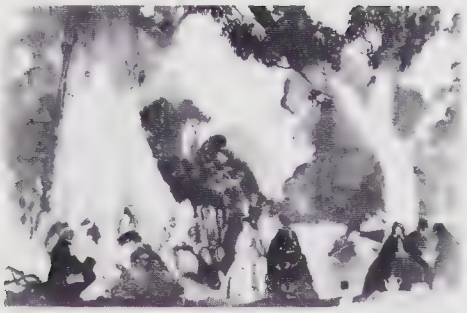
In the same way that, as a teacher, he sought to make mathematics comprehensible so, in this series, he attempted to make history accessible. Visually, a poster style is more readily grasped and is, therefore, ideal as a didactic device. Of this small group of works, the most impressive is *Buckley acting as interpreter at Indented Head*. With its narrow, stretched format, shallow envelope of space and disorienting disposition of figures, it prefigures Tennyson. It is singular in its treatment of this incident in Victoria's history and noteworthy also for its regard for Aborigines. Of little interest to Edwardian artists, it was not until the 1920s and 1930s that B. E. Minns and Arthur Murch were to demonstrate a concern similar to that shown, in 1901, by Young.

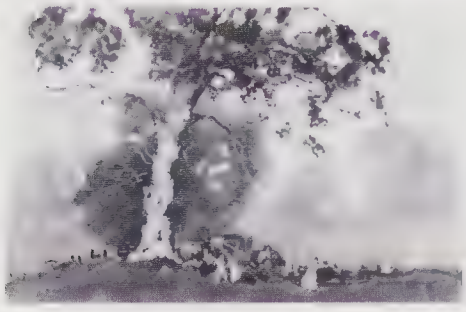
History has been indifferently regarded by Australian artists. In watercolour and drawing, Norman Lindsay was interested but it is an episodic, fractured view of the past that moves uneasily from Rome of the Julio-Claudians, to Gothic England or an Arcadia unlocated in time or place (but difficult to reconcile with Springwood's bindi-eyes and bushfires).

The effort by Young, therefore, to treat Australian themes is particularly praise-

above
W BLAMIRE YOUNG SMOKE NIGHT AT THE CLUB
(c 1895)
Gouache and gold paint on paper 45 × 62cm
Australian National Gallery
Rudy Komon Fund 1981

below
W BLAMIRE YOUNG THE WELL OF KNOWLEDGE (1920)
Watercolour 51 × 72cm
Art Gallery of New South Wales
Gift of Howard Hinton, 1920





top
W. BLAMIRE YOUNG IN THE DAYS OF GOVERNOR MACQUARIE
Watercolour 66 × 99cm
National Gallery of Victoria
Felton Bequest 1925
Reproducted by permission of the National Gallery of Victoria, Melbourne

above
W. BLAMIRE YOUNG THE OLD GUM-TREE (c. 1923)
Watercolour 33 × 52cm
Australian National Gallery

worthy, the illustrative element understandable. Of large-scale format and a little self-conscious there is, for example, in *The lost explorers* (New England Regional Art Museum), none of the windy rhetoric that is present in John Longstaff's painting *Arrival of Burke, Wills and King* . . . (National Gallery of Victoria).

Young's attitude to this theme changed, however. In *In the days of Governor Macquarie*, for example, the didactic momentum has been lost and been replaced by a concern for landscape and setting. Figures are confined to the lower zone, the powerful bulk of a tree to the left and the rhythm of that on the right predominate. History has become a *fête-champêtre*.

As Blamire Young's attitude to history altered so, too, did his depiction of landscape. It is interesting to consider the extent to which our response to Australian landscape has been established by watercolours, particularly those executed before World War I. J. J. Hilder, for example, so accurately evokes the steamy humidity of Sydney Harbour and the Hawkesbury River, Hans Heysen Adelaide's moisture-free light and the crackle underfoot of twigs and bark. Young was equally skilled, being able to capture not only the heat of summer but also the purifying coolness of forests and rivers.

This talent declined in the 1920s with landscapes, which had been recognizably Australian becoming, when he revisited England, generalized and formula-ridden, the low foregrounds, blot-like trees and cool tones being frequently repeated.

Generally, the quality of sympathy that he felt in Australia, being able, for example, to see a beautiful grey poetry in the colour of 'fences, barns, dead logs', had been lost. Similarly, the work is found less satisfactory because, as well as respect, it now lacks a motivating moral viewpoint, strikingly in contrast with the work of Lloyd Rees.

Originally exhibited by Young in 1923 as *Orange and grey*, with the addition of foreground figures and a gnarled tree it became *The old gum-tree*. The tree, however, exists simply as an applied and imposed motif, sitting on the ground. Compare this to any of Rees's studies of fig-trees or, as illustrated, *Trees and hillside*, 1933, where there is an awareness of roots unseen beneath soil; the tree on the left being an organic extension of these not only helps declare with its longevity the age of the landscape of which it is a part, but also invests that landscape with a magisterial moral quality as well. While the drawing is laboured and wintry, and the watercolour fresh and giving of itself, there is an appropriateness and validity in the work by Rees quite absent in that of Young.

Equally disappointing are those works, such as *Rats Castle, Hobart*, 1923 (Art Gallery of New South Wales), that treat of urban themes. Here the contrast is striking when compared with his contemporary, Hardy Wilson, an artist who was to portray an Australia at its most patrician and someone for whom charm did not mean slums and jumble. Wilson, like Young, was an aesthete — 'Beauty is the goal', he wrote in 1918 — but there is, in his work, an emotional identification with his subject and a reformist's zeal in portraying it.

The most appealing and pleasurable of Blamire Young's late works are, therefore, those when he is at his most relaxed, one of the most attractive being *The bridge* of about 1927, in which a fondness for Japanese prints is most clearly disclosed — perhaps a work similar to Hiroshige's *Sudden shower at Ohashi*. The fall of blossom and the travelling figures are delightfully expressed, the lightness of touch, often absent in the 1920s, being present once again.

In 1931, Blamire Young depicted another bridge, Sydney's, a vigorous ultramarine homage to what has become a leitmotiv of modernism. Generally, however, Young was unruffled by contemporary concerns. His death was to conclude an era. Younger artists were to see drawings and watercolours in a more investigative, empirical and aggressive light. Nevertheless, for exploring Australia's history and its landscape and for expressing these themes individually and seriously, Blamire Young warrants a continuing interest.

[1] Ursula Prunster, *J. J. Hilder and Contemporaries* (Art Gallery of New South Wales, Sydney, 1981), ao pagination.
[2] Sarah Stephen, 'Marriage and the family in Bohemian Melbourne 1890-1914', *Australia 1888, Bulletin no. 9, 1982*, p. 25.
[3] Elly Fink, *Blamire Young: artist and critic* (unpublished thesis, University of Melbourne, 1978, Chap. 3), p. 65.
Elly Fink was of great assistance in the preparation of this article.

top
W. BLAMIRE YOUNG TENNYSON AND HIS FRIENDS
(c. 1905, reworked c. 1910)
Watercolour and gouache 59 × 181 cm
Australian National Gallery

above
W. BLAMIRE YOUNG BUCKLEY ACTING AS INTERPRETER AT INDENTED HEAD 1901
Watercolour 61 × 183 cm
Geelong Art Gallery
Gift of G. M. Hitchcock, 1903

left
W. BLAMIRE YOUNG THE BRIDGE (c. 1927)
Watercolour 45 × 63 cm
Australian National Gallery

William Westall in Australia

by Richard J. Westall

In 1962, the Royal Commonwealth Society published a large impressive volume entitled *Westall's Drawings,* edited by Thomas Perry and Donald Simpson. It provided extensive illustrations of the work of William Westall, landscape artist on the voyage of *Investigator,* which was captained by Matthew Flinders and circumnavigated Australia between 1801 and 1803. Prior to 1962, Bernard Smith had drawn attention to Westall's contribution in *European Vision and the South Pacific,* describing the artist's coastal profiles as 'more elaborate and more skilful than the profiles drawn by either Hodges or Webber'. William Hodges, R.A. (1744-97), had been landscape artist on Captain Cook's second voyage in 1775, John Webber, R.A. (*c.* 1750-93), was with Cook on his third and last voyage. William Westall, A.R.A. (1781-1850), has been described by John Landseer (*Athenaeum* 2 February 1850) as 'the most accomplished of the three'.

A valuable chapter on Westall is to be found in *Early Artists in Australia*[1] but the primary sources are *A Voyage to Terra Australis,* completed by Flinders after his return, in 1814, with an accompanying Atlas and an article written by William Westall's son, Robert, who was also an artist, for the April 1850 issue of the *Art Journal.* I have been fortunate in having the original handwritten transcript of this article, which was substantially altered before publication.

Other useful information can be gained from the full transcript *Diaries of Joseph Farington, R.A.* (1747-1821) in the Print Room of the British Museum and from a news-sheet *New Light on Westall* (R.C.S. July 1965).

William Westall was the son of a former beer-brewer of Norwich, Benjamin Westall, and his second wife; the father's first wife had died in 1770, leaving four surviving children. He had become bankrupt a few years later, remarried and moved to Hertford to manage a brewery, before the birth of William. Among the children of Benjamin's first marriage was Richard Westall (1765-1836), who was to become a Royal Academician;
he provides some insight into these difficult times in his poem *A Day in Spring* (John Murray, 1808), when he writes of a relation of his mother, William Ayton:
'Thou, the parent of my fame,
Thou, whose warmth preserved the flame,
Which was dying in my breast,
By cold penury opprest.'

Thus, it seems that William Ayton, a banker of Lombard Street, came to the rescue of the Westall family. Richard Westall was sixteen years older than his half-brother William and, at the time of William's birth, was apprenticed to John Thompson, a heraldic designer on silver in London. Soon, at the instigation of John Alefounder (1730-95), Richard had started artistic training at Thomas Simpson's drawing school and also had coaching from Alefounder in miniature painting.

As William grew up he also displayed great artistic talent and the family were close to the Daniells, uncle and nephew, who had travelled to India, and to William Hodges. It was, thus, a natural step for William Westall, whilst still a probationer at the Royal Academy, to be appointed landscape artist for the Flinders voyage. However, it was William Daniell (1769-1837) who was first offered the post,

but declined it because he was about to marry the sister of Richard Westall. A recommendation from Benjamin West, President of the Royal Academy, secured the position for Westall although it is clear that Flinders, although not thirty himself, was worried about the artist's youth.

Shortly before the expedition set sail, Flinders wrote to his wife: 'My messmates improve upon acquaintance; even young Westall, though his foolish days are not yet passed'; however, Farington reports (24 June 1801) that 'William Westall writes cheerfully, and likes the Captain and passengers'.

After leaving Portsmouth in July 1801, *Investigator* called first at Funchal, in Madeira, in early August. Westall made sketches on the island but an accident almost resulted in his death. Robert Westall, basing his description one supposes on his father's account, wrote of the incident: 'On leaving the island, the native boat they had hired to take to the vessel was upset in the surf, as they always suspected purposely, by the boatmen, and in consequence their collections and sketches were all lost and Westall was nearly drowned. The fatigue and exposure of the journey, combined with the effects of the accident and his distress and anxiety at losing the fruits of so much toil, brought on a *Coup de Soleil* which nearly terminated his existence.'

On the journey from Madeira to the Cape, it seems that *Investigator* called at St Helena, since a drawing of that island by Westall exists; arrival at the Cape gave the voyagers three weeks in that region. They left on 4 November and sighted Australia on 6 December. Westall was just twenty years of age.

With the artist sketching many views, the expedition moved slowly along the west and south coasts. There were a number of stoppages ashore, four weeks being spent in King George's Sound. An oil painting of a view of part of the Sound showing two natives making a fire by a eucalyptus and a grass tree, with Mistaken Isle and Point Possession in the background, is now at Admiralty House, London.

In January 1802, *Investigator* passed the Recherche Archipelago on the south coast and continued eastwards. In the Nuyts Archipelago Flinders named a number of islands and capes after members of the crew,

above
WILLIAM WESTALL VIEW OF MURRAY'S ISLANDS WITH THE NATIVES OFFERING TO BARTER (1802)
Oil on canvas 62 × 87cm
Admiralty House, London
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Photograph by Eileen Tweedy

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WILLIAM WESTALL BAY ON THE SOUTH COAST OF NEW HOLLAND (1802)
Oil on canvas 62 × 88cm
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top
WILLIAM WESTALL VIEW OF SIR EDWARD PELLEW'S GROUP, GULF OF CARPENTARIA (1802)
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above
WILLIAM WESTALL ENTRANCE TO PORT LINCOLN FROM BEHIND MEMORY COVE (1802)
Oil on canvas 62 × 87cm
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including Cape Westall. February saw the expedition's first major disaster. The ship's master, John Thistle and midshipman William Taylor, together with six seamen were lost when returning from shore. Flinders named Cape Catastrophe after this tragic event and several nearby islands were named after lost crew members. A snake found on Thistle Island was drawn by Westall and is included in an oil painting *Bay on the south coast of New Holland* now also at Admiralty House.

Thinking, no doubt, of his home Flinders named Port Lincoln as the ship's next stopping place and Westall later painted an oil of the *Entrance to Port Lincoln from behind Memory Cove*, with a hut in the foreground, trees left and right and a cove in the background. Flinders set up a plate in honour of the lost crew members and named the place Memory Cove. The painting was exhibited at the Royal Academy in 1812.

The voyagers then explored what was to be named Spencer's Gulf after George John Spencer (1758-1834), 2nd Earl Spencer and First Lord of the Admiralty (1794-1801). So numerous were the kangaroos in the area that Flinders named one island Kangaroo Island and Westall's oil painting, *View of the North side of Kangaroo Island*, near Cape Spencer, is at Admiralty House. It is dated 1811 and has been among the most frequently used of the artist's Australian illustrations.

During April, the expedition made contact with the French explorers of the south coast who were sailing westwards. Baudin, the commander of the vessel *Géographe*, was friendly but, none the less, Flinders named the place where the meeting took place as Encounter Bay. Soon *Investigator* entered Bass Strait and, following the coastline, entered Port Phillip where Melbourne is today, then continued to Sydney, which they reached in May 1802.

Flinders called on the Governor of New South Wales, Philip Gidley King, and, among the many sketches completed by Westall at the time, is a watercolour of Government House from Sydney Cove. In late July, *Investigator* left Sydney to sail up the east coast. On 26 August Flinders and a party set out to climb a mountain, the Captain stating that he would name the mountain after the person

WILLIAM WESTALL VIEW OF THE NORTH SIDE OF KANGAROO ISLAND (1802)
Oil on canvas 62 × 87 cm
Admiralty House, London
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Photograph by Eileen Tweedy

who first reached the summit. Westall was the first and the subsequent canvas was exhibited at the Royal Academy in 1810 and now hangs in Admiralty House.

In Queensland, in August 1802, Flinders discovered a port missed by Cook and named it Port Bowen (now Port Clinton). Westall's oil painting *View of Port Bowen* was exhibited at the Royal Academy, London, in 1812. The artist commemorated another scene of natives bartering near the Murray Islands close to Torres Strait in a further oil painting, *View of Murray Islands with natives offering to barter*. A most attractive painting of a *View of Sir Edward Pellew's Group, Gulf of Carpentaria* is based on the period when Flinders was carrying out a survey of the Gulf. In February 1803 Westall sketched a fleet of Malay proas and the resultant oil painting introduces a Malay with a striking red cloak into the foreground. The dramatic sky with storm clouds threatening is most effective.

After stopping in Timor, Flinders ascertained that the condition of his vessel made imperative a rapid return to Sydney via the west and south coasts. Six deaths occurred either during this last part of the voyage or soon after and *Investigator* was found to be unfit for further travel. Governor King offered Flinders *Porpoise*, under Lieutenant Fowler, to continue his survey but the Captain decided to return to England in order to find a suitable vessel for a return journey. Westall was on *Porpoise* when, with *Bridgewater* and *Cato*, the three vessels left Sydney travelling north. On 27 August disaster struck as both *Porpoise* and *Cato* were wrecked on a reef in the Coral Sea. *Bridgewater* sailed on but, fortunately, the other two ships had foundered on a sandy reef, soon named Wreck Reef.

An oil painting of the reef, on which the stranded men were encamped for two months as Flinders returned to Sydney for help, is on exhibition in the Navigation Room of the National Maritime Museum at Greenwich, England. It is to be regretted that this is the only oil painting of Australia by Westall available for public viewing. The nine paintings at Admiralty House are in the private residence of Britain's Minister of Defence and, although it is possible to gain access to them, it is by no means easy.

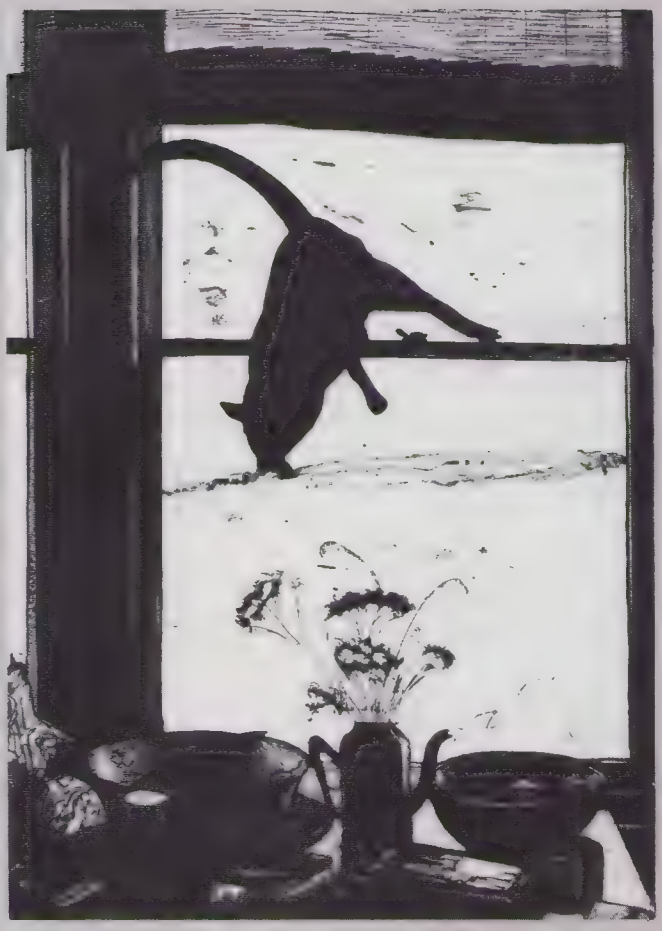
Flinders found assistance in Sydney and returned in *Rolla* to pick up the castaways. The Captain decided to return to England on another vessel, *Cumberland*, but was imprisoned by the French on his arrival at Mauritius. Westall went to Canton, where he made some paintings of local scenery and was persuaded by a friend of Sir Joseph Banks, an official of the East India Company, David Lance, to visit India. Although the artist made sure that his Australian work was returned to England without delay, it would appear that his visit to India was not in accordance with his agreement with the Admiralty.

Fowler arrived in London in August 1804 and both Banks and Richard Westall examined the drawings. William Westall had returned from India by February 1805 but, before he was to execute the oil paintings for the Admiralty, he travelled again to Madeira and went on to the West Indies. On his return, Banks persuaded the Admiralty, at the behest of Richard Westall, to commission the artist of the Flinders voyage to paint the series of paintings now at Admiralty House. Eight of them were engraved for the account of the voyage.

On the day that *A Voyage to Terra Australis* was published, Matthew Flinders died, aged only forty. He had been a sick man after his return from the long imprisonment on Mauritius. Westall was among the very few regular callers he had during those final years. There were the final arrangements for the account of the voyage and Flinders was to give his approval for all the engravings. It is, perhaps, indicative of the Admiralty's disapproval of Westall's visit to India that he received forty guineas for each oil painting, whilst the engravers were paid forty-five or fifty guineas for each engraving.

Apart from Flinders and Westall, other noteworthy men travelled on *Investigator*: Robert Brown — the discoverer of 'Brownian movement', Ferdinand Bauer, a very fine botanical artist, and Polar explorer, Sir John Franklin. It was a memorable journey, including the first ever circumnavigation of Australia. We are fortunate today to have the paintings by the young artist who went on that voyage.

[1] Rex and Thea Rienits, *Early Artists in Australia* (Angus & Robertson, Sydney, 1963).



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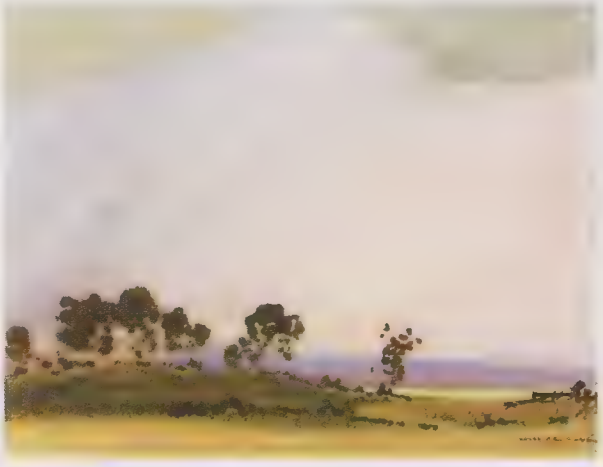

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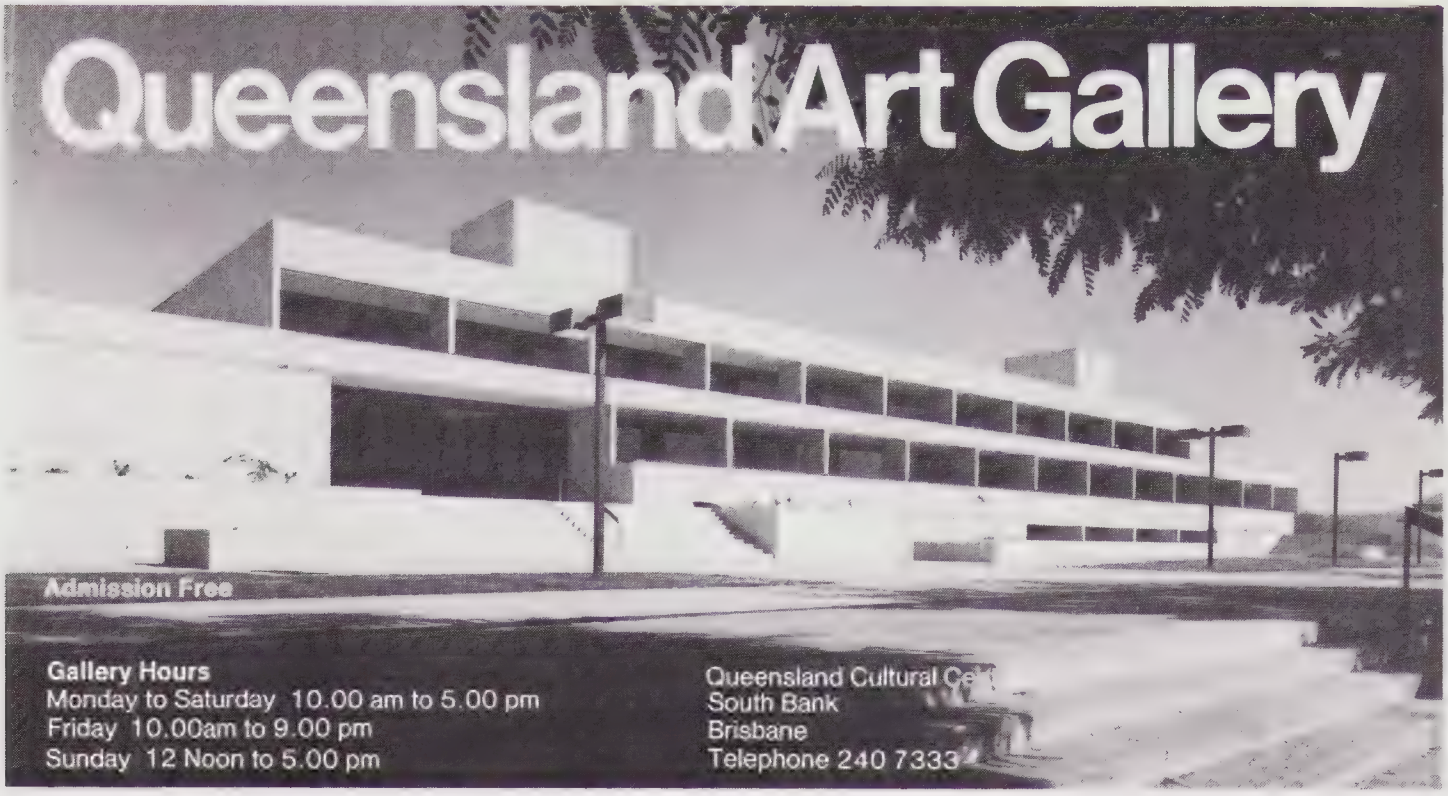

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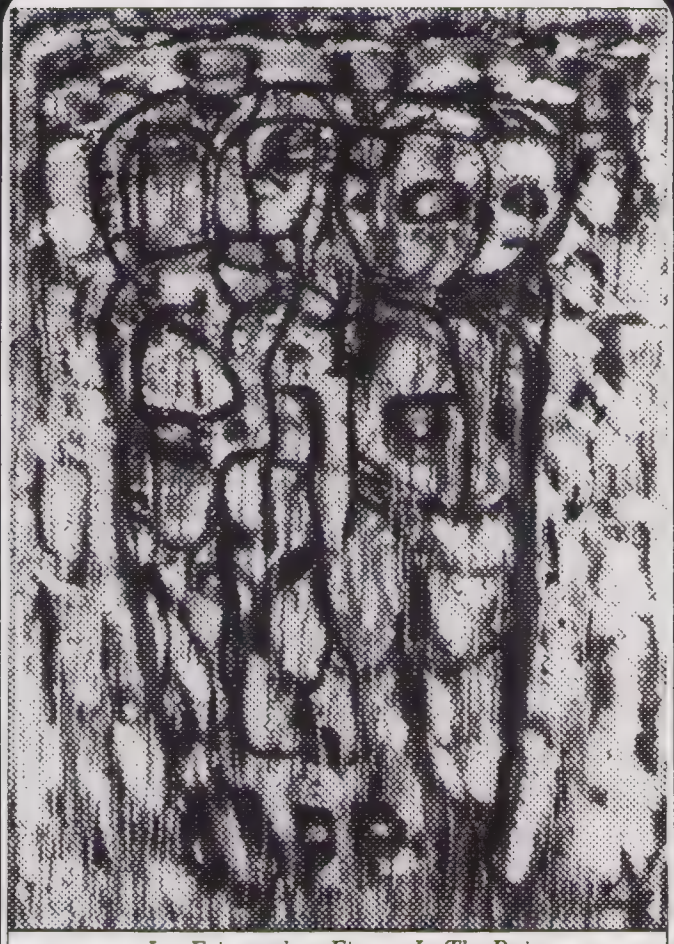

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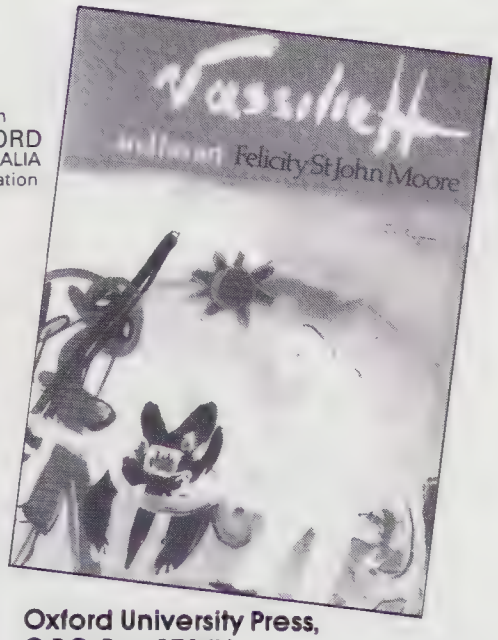

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LIMITED EDITION by KEVIN OXLEY

Size 90cm x 67cm.

"Allegorical Reflections of the Warped and Vulnerable"

Hand signed and numbered by the artist, lithographic process, 4 colour offset

This is a particularly fine example of the earlier work by Kevin Oxley, who no longer expresses his ideas in such a classical manner, having become well known for his development in more contemporary forms of art.

Typical with Oxley's works, even when composing this seemingly "traditional still-life" painting it serves as a means to express a more profound idea. To understand this more easily one needs to consider Oxley's contemporary works. These are often the result of taking a word or group of words and expressing the idea behind them ... works with such titles as "Aggression", "Manipulation", "Apathy", "Birth of Consciousness", have appeared with sevetal on the theme of "vulnerability". This being his first and typical concern to communicate shown by the extended title: "Allegorical Reflections of the Warped and Vulnerable", to minimize the possibility of the viewer dismissing the work as just another still-life painting.

Close study shows the sound knowledge of technique and picture construction. Every shape, echo of that shape and each contrast has been carefully considered, presenting what seems a very simple harmonious whole image composed of circles, and arcs set in an unusual richness of textures, contrast of substances, i.e. brass, copper, brass reflected in copper, the slightly warped glass, polished steel, dull black iron, wood and fleshy onions satin skinned, reflected in the shiny cleaver. Mostly cold substances to touch set against the warmth of the colour scheme and most certainly the whole painting becomes an "Allegorical" reflection of how we can all feel within relationships with others. The darker onion on the chopping board becomes the artist and leads to the birth of his own recognition of the need to put these feelings into a visual statement of his own vulnerability. This painting has become an important work in the oeuvre of Oxley during the mid 70's.

This limited edition print will enable many more people to contemplate and enjoy a remarkable painting by this artist.

The edition has been limited to 500. We suggest that to avoid disappointment, you should order now.

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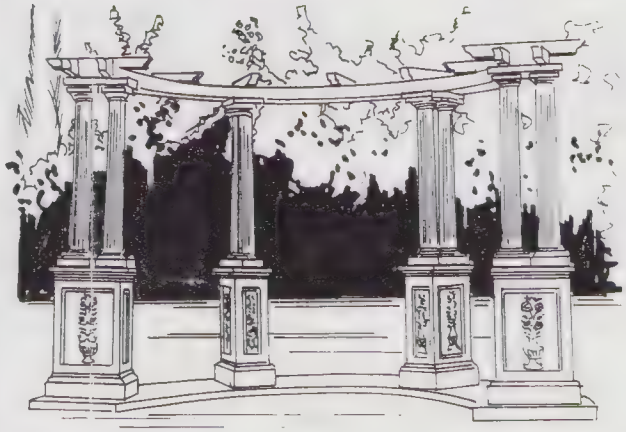

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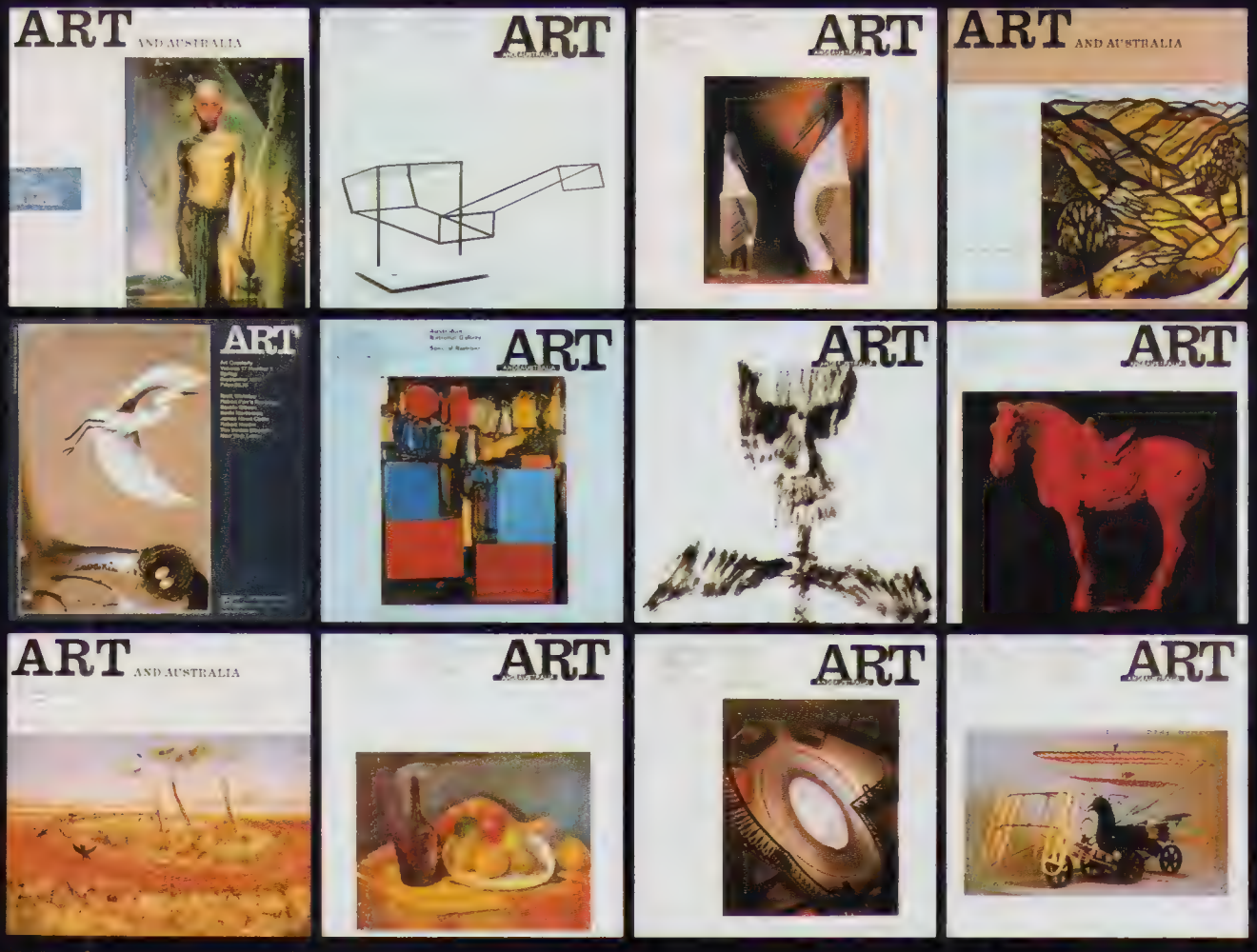

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Swan Hill Regional Art Gallery
CALENDAR 1983
JANUARY 1st — JUNE 3rd

Juliana Keats
"Room with Iris"
90 x 59.9cm - 1978
Collection —
Swan Hill Regional Art Gallery.

January 1st - 31st
PERMANENT COLLECTION
A selection of Australian contemporary paintings from the Swan Hill Regional Art Gallery's permanent collection. Works by Robert Ingpen, Robert Balodis, Judy Brownlie, Sam Byrne, Grace Cossington Smith, Vic O'Conner, Keith Looby, Victor Majzner and David Fielding

Rosemary Vickers
"This room no longer exists"
50 x 55cm - 1979
Collection —
Prints Council of Australia

February 5th - 23rd
PRINTS FROM PRINTS COUNCIL OF AUSTRALIA COLLECTION.
An exhibition of 20 prints. The collection represents works from many of Australia's most outstanding artists as well as prints by younger, emerging printmakers. Exhibition includes works by John Olsen, Earle Backen, Udo Sellbach, Robert Grieve, Barbara Hanrahan, Sydney Ball, Janet Dawson, Bill Meyer, Rosemary Vickers and Roger Kemp.
Sponsor — Mallee Paper Supplies, Swan Hill

Edward Heffernan
'Gee they're big'
1981 Collection — The Artist

February 26th - March 14th
PRINTS AND DRAWINGS BY EDWARD B. HEFFERNAN
A retrospective survey covering fifty years of prints and drawings by this Victorian painter and printmaker. Well known as both a painter and art educator, the scope of his work covers portraits, landscapes and genre subjects. Humour, design and draftsmanship are some of the qualities displayed in his work.
Sponsor — Ian Ray Electrics, Swan Hill

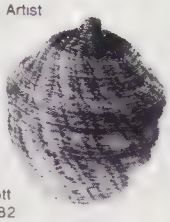
Tim Guthrie.
"Wimmera Waterhole"
60 x 60cm - 1967
Collection — The Artist

March 16th — April 6th
TIM GUTHRIE — AND THE AUSTRALIAN LANDSCAPE.
One of the few landscape painters concerned with indigenous Australia, his style evolves from Australian forms rather than those of the Northern Hemisphere.
Sponsor — The Big Grape (Swan Hill) Pty. Ltd., Swan Hill

COLLECTION POLICY: Naive Painting and Australian Twentieth Century Prints/Drawings.

Dorothy Braund
"Sheets" 1980
40 x 52.5cm
Collection — The Artist

Philip Sultz
Assemblage
Collection — The Artist



'Basket with Lid
by Eleanor Piggott
20 x 18cm - 1982
Collection — Meat Market Craft Centre

'Giselle
Collection — National Ballet of Canada

Family Group
37.5 x 50.8cm
Collection — Mildura Arts Centre

April 9th - 30th
PAINTINGS BY DOROTHY BRAUND
The monumental simplicity of the Art of the Etruscan Pompeii, Minoan and the linial quality of Piero della Francesca's paintings, all have to some degree deeply influenced this artist's development. Dorothy Braund's fascination for a scene, placing of figures, and still life objects reduced to their simpliest shape, reveal the artist's aim of total economy while still retaining the essence of the subject.
Sponsor — Fisher & Dowell Pty. Ltd., Swan Hill

April 9th - 30th
WORKS ON PAPER PHILIP SULTZ
(Project Programme from U.S.A.)
An exhibition of 12 small paper pieces. Philip Sultz is a native of Buffalo, NY, where he studied painting with Charles Burchfield at the Albright Art School. Now Professor of Art at the Webster College, Missouri, his art consists of book forms, paper and other related materials. He is currently affiliated with the Allen Stone Gallery in New York City.
Sponsor — Swan Hill Medical Group
(Project Programme Series)

May 1st - 9th
SMALL OBJECTS FROM THE MEAT MARKET CRAFT CENTRE
Included in this exhibition of small objects is this 'lidded basket' by Eleanor Piggott from South Australia. It is coiled from Cassurina needles using wing stitch. Purchased in March 1982, it represents Basketry as an area in the Victorian State Craft Collection which needs to be added to in the near future. As with all areas this is to be balanced with traditional or functional works and free form conceptual pieces.
Sponsor — Hancock, Woodward and Hollick, Swan Hill

May 10th - 23rd
BALLET NATIONAL du CANADA — PHOTOGRAPHS
Twenty-four photographs depicting performances. This series of photographs was taken to celebrate the 20th Anniversary of the National Ballet of Canada. Studies of Premier dancer Earl Kraul, Prima Ballerina Lois Smith with guest artist Erik Bruhn and Eugen Valukin of the Bolshoi Ballet including the Corps de Ballet. From the collection of the Canadian Consulate, Melbourne.
Sponsor — Professor Alan Mortimer, Swan Hill

May 25th - June 3rd
PAINTINGS BY DANILA VASSILIEFF
(B. Russia 1899, D. Melbourne, 1958)
"No formal training, Vassilieff's arrival in Melbourne coincided with the increasing activities of the local modern movement in painting. He became an active protagonist of Modern Art, especially in the early days of the Contemporary Art Society, Melbourne. He was to make people aware of child art and to be themselves" — Alan McCulloch. Vassilieff was teaching for a period in Swan Hill where he painted several portraits.
Sponsor — Beveridge Dome Gallery, Swan Hill

Director: Mr Ernest W. Smith.
Secretary: Mrs Val Noonan.

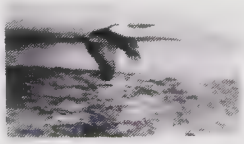
The Swan Hill Regional Art Gallery adheres to the practice of paying artists fees and royalties.

Swan Hill Regional Art Gallery
CALENDAR 1983
JUNE 4th — DECEMBER 19th

Pat Pickup
'London Ladies Tit and Tat
Assemblage - 1981
Size - Life size
Collection — The Artist

June 4th - 28th
PAT PICKUP — ASSEMBLAGE
This artists images are a personal iconography of the human condition, using media requiring the intensity of Persian rug weavers with the "funky", free play of an isolate
Sponsor — Mrs Dorothy Douglas, Swan Hill

June 29th - July 6th
PIONEER ART AWARDS 1976-1982
Paintings by Keith Looby, Sam Byrne, Victor Majzner, Juliana Keats, Emma Hirsch, Charles Bush, Judy Brownlie, Alister Heighway and W. Kelly
Sponsor — Individuals and Business Houses of Swan Hill and Region

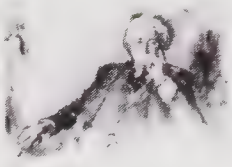


Max Sherlock
Untitled
Collection — The Artist

July 9th - 26th
PAINTINGS BY MAX SHERLOCK
An impressionist painter of landscapes with Australian birds in oil, watercolour, gouache and pastel
Sponsor — Sun Centre Tourist Authority, Swan Hill

Bill Meyer
'Bereshit Bara
108 x 76cm
Collection — The Artist

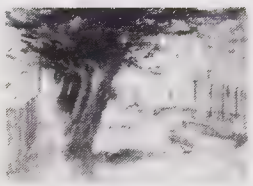
August 6th - 24th
GAPSCAPE — PRINTS BY BILL MEYER
"The Gap" is a major suite of twelve screen prints, the result of a close liaison between Bill Meyer and Larry Rawlins of the Mal Studios in West Melbourne. The result is a sophisticated fusion of screenprint technology and Meyers highly individual style of drawings and markings. Three other series of drawings and etchings and screen prints complete this exhibition
Sponsor — Swan Hill Regional Art Gallery Associates



Charles Bush
Underpainting for
portrait of Sir John Kerr
90 x 120cm
Collection — The Artist

August 20th - September 21st
PIONEER ART AWARD 1983
A national acquisitive prize for contemporary Australian prints, drawings and paintings. The 1983 award is for paintings. Entry forms will be available from June, 1983
Sponsor — Individuals and Business Houses of Swan Hill and Region

August 27th - September 24th
PAINTINGS BY CHARLES BUSH
After a successful London exhibition of oils and watercolours, Charles Bush returned to Melbourne and completed a portrait of Sir John Kerr for King's Hall, Canberra. The exhibition consists of oil and watercolours by this noted Australian artist
Sponsor — Freemans Fashion Salon, Swan Hill



Phyllis Waterhouse,
'A Portland Street'
49 x 69cm
Collection — The Artist

October 1st - 26th
AUSTRALIAN WATERCOLOURS
Including works by Danila Vassilieff, Clifton Pugh, Robert Campbell, John Tristram, H. S. Power, Trevor James, Barry Humphries, Ronald Cameron, H. S. Sennett, Peggy Shaw, M. J. McNally, Alan Kidd, James Trevor, Alister Heighway, Charles Bush. From collections of Swan Hill Regional Art Gallery and Mildura Arts Centre Gallery
Sponsor — Ward Farms, Swan Hill.

October 29th - November 19th
PAINTINGS BY PHYLLIS WATERHOUSE
A lyrical painter of landscapes and portraits with leanings towards Post-Impressionism. Has held one-woman shows throughout Australia and in London, represented State, Regional and Private collections in Australia, USA, UK and France
Sponsor — Westpac Banking Corporation, Swan Hill.

Robert Grieve,
'Metaphoric Theme'
Gouge 73 x 52cm
Collection — The Artist

November 23rd - December 19th
PAINTINGS BY ROBERT GRIEVE
Robert Grieve is both a painter and print maker and has worked in all mediums, although in recent years much of his work has been on paper and includes work on paper made by the artist — making the paper while making the picture. Work varies from abstract to semi-abstract with figurative and landscape motifs. It has been influenced by the art and landscape of Japan, resulting from several study periods spent there. Aims through his use of colour, texture and line to produce works with an evocative quality which will stir the viewers' imagination.
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Estelle pencil drawing from sketch book
110, page 64. 6 September, 1977

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Art Directory

Exhibitions, competitions and prizewinners, recent art auctions, recent gallery acquisitions, gallery prices, books received and classified advertising.

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Unless otherwise indicated exhibitions are of paintings
Important alterations to previous listings supplied are indicated by italics

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Works by Pugh, Steinmann, Lyle, McAulay, Sindelar, Diannick and other prominent artists.
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92 Margaret Street, Toowoomba 4350
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Sunday: 10 - 5

DE'LISLE GALLERY
The Village Green, Montville 4555
Tel. (071) 45 8309
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DOWNS GALLERY AND ARTS CENTRE
Greyhound Building
135 Margaret Street, Toowoomba 4350
Tel. (076) 32 4887
Monday to Saturday: 10 - 5
Sunday: 1.30 - 5

JOHN COOPER EIGHT BELLS GALLERY
3026 Gold Coast Highway,
Surfers Paradise 4217
Tel. (075) 31 5548
Changing continuous exhibitions of paintings in stock — Friend, Crooke, Rees, Boyd, Ashton, Lindsay, Wakelin, Thyrza Davey, Stantaon-Cook, Tony Johnston, de Maistre, et cetera.
Tuesday to Sunday: 11 - 5.30

LINTON GALLERY
421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings. Quality pottery.
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Thursday until 9
Saturday: 9 - noon

MILBURN GALLERIES
11 Logan Road, Woolloongabba 4102
Tel. (07) 393 0297
Saturday to Wednesday: 11 - 5.30

PADDINGTON GALLERY
97b Musgrove Road, Red Hill 4059
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Tuesday to Saturday: 10 - 6

PHILIP BACON GALLERIES
2 Arthur Street, New Farm 4005
Tel. (07) 358 3993
Tuesday to Sunday: 10 - 6

QUEENSLAND ART GALLERY
Queensland Cultural Centre
South Brisbane 4101
Tel. (07) 240 7333
September - December: Christensen Collection of Aboriginal Art, Survey of Contemporary Australian Crafts
16 November - 9 January: Trustees' Purchase Exhibition 1982
Monday to Saturday: 10 - 5
Friday until 9
Sunday: noon - 5

RAY HUGHES GALLERY
11 Enoggera Terrace, Red Hill 4059
Tel. (07) 369 3757
3 - 24 December: Mary MacQueen
Tuesday to Saturday: 11 - 6

ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700
Tel. (079) 27 7129

JOHN COOPER
EIGHT BELLS GALLERY

3026 Gold Coast Highway
Surfers Paradise Gold Coast
Queensland
Telephone (075) 31 5548

Specializing in Australian Paintings
Established 1934

VICTOR MACE
Fine Art Gallery

35 McDougall St., Milton, Qld. 4064

Gallery Hours: Saturday to Wednesday
11 a.m. - 5.30 p.m.
Telephone (07) 369 9305

THE PADDINGTON GALLERY
(Qld.)

creative works by local & interstate artists.
TUESDAY to SATURDAY
10 a.m. – 6 p.m.

97b musgrave road, red hill 4059. ph. 36 6362

THE DE'LISLE GALLERY
in the dress circle of Queensland's Sunshine Coast, shows important fine art and seeks paintings of excellence.
Hours 11 to 5 daily
THE VILLAGE GREEN, SCENIC DRIVE, MONTVILLE, QUEENSLAND 4555
Tel. (071) 45 8309

creative ninety-two
REPRESENTING:
LEADING QUEENSLAND
and
INTERSTATE ARTISTS
Directors: J. & J. Taylor
Dealers in Antique Maps and Engravings.
92 Margaret Street, next to TraveLodge
TOOWOOMBA, Queensland 4350
Phone: (076) 32 8779 A/H 32 3196

When in Queensland
Don't miss the opportunity of visiting
THE ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700
Featuring an outstanding collection of:
Contemporary Australian Paintings,
Sculpture and Ceramics —
housed in a newly constructed, multi-floored, air-conditioned Gallery which also incorporates a Licensed Restaurant.
DIRECTOR: DON TAYLOR

Changing loan exhibitions and display of permanent collection of Australian art.
Monday to Friday: 10 - 4
Wednesday: 7 - 8.30
Sunday: 2 - 4

TIA GALLERIES
Old Oakey Road via Taylor Street, Toowoomba 4350
Tel. (076) 30 4165
Daily: 9 - 6

VERLIE JUST TOWN GALLERY
2nd Office Level, 77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
Centre City six-gallery complex showing quality Australian art.
Japan Room: 17th-20th century woodcuts, including Hokusai, Utamaro, Hiroshige and Shunga.
Monday to Saturday: 10 - 4
Friday until 7

VICTOR MACE FINE ART GALLERY
35 McDougall Street, Milton 4064
Tel. (07) 369 9305
Saturday to Wednesday: 11 - 5.30

New South Wales

ALBURY REGIONAL ART CENTRE
546 Dean Street, Albury 2640
Tel. (060) 21 6384
Albury City Collection on display.
Changing exhibitions monthly. Lectures, workshops, concerts as advertised.
Monday to Friday: noon - 5
Thursday until 7.30
Saturday, Sunday: 11 - 5

ANNA ART STUDIO AND GALLERY
94 Oxford Street, Paddington 2021
Tel. (02) 331 1149
Continuous exhibitions of traditional paintings. Selected works by Anna Vertes.
Tuesday to Saturday: 10 - 5.30
Sunday, Monday: by appointment

ARTARMON GALLERIES
479 Pacific Highway, Artarmon 2064
Tel. (02) 427 0322
Large collection of Australian art, early and contemporary drawings and paintings.
Monday to Friday: 10 - 5
Saturday: by appointment

ART DIRECTORS GALLERY
123 George Street, The Rocks, Sydney 2000
Tel. (02) 27 2737
Contemporary art. Primitive art. Naive art. Posters, prints, lithographs.
Tuesday to Saturday: 10 - 5
Sunday: noon - 4

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, Sydney 2000
Tel. (02) 221 2100
4 December - 27 January: Christmas Tree Show — photography
5 December - 15 January: The Artist and the Printer: Lithographs 1966-1981
18 December - 30 January: Archibald, Wynne and Sulman Prizes
30 December - 30 January: The Sydney Opera House: 10th Birthday Exhibition
1 - 31 January: Joan Sutherland's Choice
23 February - 24 April: The Entombed Warriors: Life-size figures from an Imperial Chinese burial
Monday to Saturday: 10 - 5
Sunday: noon - 5

AUSTRALIAN CENTRE FOR PHOTOGRAPHY
Dobell House, 257 Oxford Street, Paddington 2021
Tel. (02) 331 6253
Monthly exhibitions.
In addition to the main gallery, the Centre now has an independent artist-run exhibition space — Viewpoints.
Wednesday to Saturday: 11 - 6
Sunday: 1 - 5

BALMAIN ART GALLERY
614 Darling Street, Rozelle 2039
Tel. (02) 818 1251
Ever-changing exhibitions of watercolours, drawings, screenprints, ceramics, porcelain, fibre, jewellery, glass, photography, sculpture by some of Sydney's new and talented artists.
A gallery with a difference!
1 - 24 December: Christmas Sale — mixed media
11 - 29 January: Raymond de Berquelle — photography
1 - 27 February: Clay Today — ceramics
1 - 13 March: Douglas Kirsop
15 - 27 March: Ron Driscoll — drawings; Rolf Bartz — porcelain
Tuesday to Saturday: 10 - 5
Thursday until 7
Or by appointment

BARRY STERN EXHIBITING GALLERY
12 Mary Place, Paddington 2021
Tel. (02) 356 1875
4 - 24 December: Milan Todd; Lesbia Thorpe — etchings
25 December - 14 January: Gallery closed
15 January - 4 February: Mixed exhibition — Sydney Summer
5 - 25 February: Michael Kitching — sculpture
26 February - 18 March: Mykal Zschech — screenprints; Gordon Fitchett — paintings, drawings
19 March - 8 April: Humphrey Price-Jones — paintings and Book Launching: *Birds of Prey*, by the artist
Monday to Saturday: 11.30 - 5.30

BETH MAYNE'S STUDIO SHOP
Cnr Palmer and Burton Streets, Darlinghurst 2010
Tel. (02) 357 6264
Good works by Grace Cossington Smith, Ruth Julius, B. E. Minns, Margaret Preston, Susan Sheridan, George Lawrence, Roland Wakelin.
Tuesday to Saturday: 11 - 6

BLAXLAND GALLERY
6th Floor, Myer City Store, 436 George Street, Sydney 2000
Tel. (02) 238 9390
12 - 14 January: Lillium Show
20 January - 11 February: Australian Ballet, 21st Anniversary Photographic Exhibition.
Monday to Friday: 10 - 4
Thursday until 6

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Continuous exhibitions of works by contemporary Australian artists; also specializing in works by Norman Lindsay. Commonwealth valuers.

20 November - 24 December: Summer Exhibition — paintings, drawings, prints
January: Gallery closed
1 February - 1 March: Mixed exhibition — paintings, drawings, prints
5 - 22 March: Charles Cooper — paintings, collage
Tuesday to Saturday: 10.30 - 5.30

BRIGHTON GALLERIES
303 Bay Street, Brighton-le-Sands 2216
Tel. (02) 597 2141
Works by important Australian artists: oils, watercolours, etchings; specializing in those of Norman Lindsay.
Custom framing.
Monday to Friday: 10.30 - 5.30
Saturday: 9 - 5
Sunday: 2 - 5

CHRISTOPHER DAY BRIDGE STREET GALLERY
20 Bridge Street, Sydney 2000
Tel. (02) 27 9724, 27 7949
A good selection of Australian and European paintings from the year 1800 to the present day.
Daily: 9.30 - 6

CHRISTOPHER DAY GALLERY
76a Paddington Street, Paddington 2021
Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality traditional 19th- and 20th-century Australian and European oil and watercolour paintings.
Monday to Saturday: 11 - 6
Sunday: by appointment

COL LEVY GALLERY
Gunbower Road, Bowen Mt, via Grose Vale 2753
Tel. (045) 72 1251
Wood-fired pottery by Col Levy and woodblock prints by Ruth Burgess.
Saturday, Sunday: 11 - 4
Or by appointment

COVENTRY GALLERY
56 Sutherland Street, Paddington 2021
Tel. (02) 331 5583, 331 4438
Prominent works by Australian artists.
Tuesday to Saturday: 11 - 5

DAVID JONES' ART GALLERY
7th Floor, Elizabeth Street Store, Sydney 2000
Tel. (02) 266 5544.
9 - 24 December: Mitsou Shoji; Peter Rushforth — ceramics
January - February: European and Oriental Decorative Arts
March: Old and Antique French Glass
Monday to Friday: 9.30 - 5
Thursday until 8.30
Saturday: 9 - 11.45

EAST END ART
102 Burton Street, Darlinghurst 2010
Tel. (02) 331 5641
Regular exhibitions of contemporary art every three weeks. Continuous display of bronze sculpture and prints.
Personalized custom framing.
Tuesday to Friday: noon - 6
Saturday: 10 - 5

ERNEST EDWARD GALLERY
3 Thompson Square, Windsor 2756
Tel. (045) 77 3660
Earth pastels by Greg Hansell continuously on view.
4 - 24 December: Christmas Exhibition: Small Paintings for Christmas
26 - 31 January: Greg Hansell: Australian Flora and Fauna — earth pastels
4 - 27 February: Summer Exhibition: Fruits and Flowers of Summer
Monday: 11 - 5
Wednesday to Saturday: 11 - 5
Sunday: by appointment

ETCHERS' WORKSHOP
87 West Street, Crows Nest 2065
Tel. (02) 922 1436
Specializing in contemporary etchings by Australian and overseas artists.
Frequently changing selection on display.
Tuesday to Friday: 11 - 6
Saturday: 11 - 5

FOUR WINDS GALLERY
Shop 12, Bay Village,
28-34 Cross Street, Double Bay 2028
Tel. (02) 328 7951
Gallery of American Indian arts: includes Puebloen pottery, Navajo weaving, lithographs, posters and hand-crafted turquoise and coral jewellery.
Monday to Saturday: 10 - 5

GALLERY A
21 Gipps Street, Paddington 2021
Tel. (02) 33 6720
Monday to Saturday: 10 - 6

GALLERY LA FUNAMBULE
31 Cook's Crescent, Rosedale South, via Malua Bay 2536
Tel. (044) 71 7378
Changing exhibitions of works by established Australian artists.
Saturday, Sunday, public holidays: 3 - 8 (from 1 November - 30 March: Wednesday to Sunday)

GALLERY 460 GOSFORD
460 Avoca Drive, Green Point, Gosford 2250
Tel. (043) 69 2013
Works by established Australian artists — Lance Solomon, Judy Cassab, David Voigt, David Rose, Robert Simpson, Claudia Forbes-Woodgate.
1 December - 4 February: Mixed Exhibition — paintings, prints, sculpture
23 January - 6 February: Lance Solomon Retrospective
25 February - 20 March: John Caldwell
31 March - 21 April: Peter Fennell
Wednesday to Sunday: 11 - 6

GARRY ANDERSON GALLERY
Shop 4, Macleay Regis, 12 Macleay Street, Potts Point 2011
Tel. (02) 357 3256
Changing exhibitions of contemporary Australian and overseas art.
17 November - 24 December: Christmas Exhibition — mostly works on paper
25 December - mid-February: Gallery closed
Tuesday to Saturday: noon - 6
Or by appointment

HOGARTH GALLERIES
Walker Lane, Paddington 2021
Tel. (02) 357 6839
Changing exhibitions of contemporary and *avant-garde* Australian and international art.
Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES
86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364
Changing exhibitions every three weeks by leading Australian artists.
Monday to Saturday: 10 - 5
Sunday: noon - 5

BETH MAYNE'S
STUDIO SHOP
Presenting prints, drawings and paintings by contemporary artists and earlier well-known artists.
Cnr. Palmer and Burton Streets, Darlinghurst. 2010
Telephone (02) 357 6264, A.H. 331 5690
11a.m. - 6p.m. Tuesday to Saturday

AUSTRALIAN ABORIGINAL ART
Superb collection of high quality Aboriginal bark paintings, carvings and antique artefacts for sale. We supply the Australian National Gallery, Canberra, and museums throughout the world.
ABORIGINAL ART CENTRE
Gallery of Dre
Gallery hours: 11 am to 6 pm Tues. to Sat
7 WALKER LANE, PADDINGTON
(02) 357 6839
(Opp. 6A Liverpool St., Paddington)

ETCHINGS
&ENGRAVINGS
EARLY AUSTRALIAN & EUROPEAN PRINTS BOUGHT & SOLD
JOSEF LEBOVIC GALLERY
294 OXFORD STREET PADDINGTON 2021 TELEPHONE 356 1840

Newcastle Region
Art Gallery
Permanent Collection
Australian Paintings, Prints
Drawings and Sculpture
Contemporary Australian and
Japanese Ceramics
Temporary Exhibitions
Every 4—5 weeks.
Gallery Hours
Monday—Friday 10.00am—5.00pm
Saturday 1.30pm—5.00pm
Sunday and public holidays 2.00pm—5.00pm
Admission Free
Laman Street Newcastle 2300
Telephone (049) 2 3263

James Harvey
Gallery
170a King Street, Newtown N.S.W. 2042
11–6 tuesday to saturday, (02) 517 1450

IMAGES
48 Derwent Street, Glebe 2037
Tel. (02) 692 9980
Changing exhibitions of contemporary photography.
Tuesday to Friday: 11 - 5.30
Saturday, Sunday: noon - 4

ITALGARDEN
4 Abbott Road, Seven Hills 2147
Tel. (02) 624 1377
Hand-carved, life-size stone statues of Greek and Roman mythological figures, signed by the sculptor
Monday to Saturday: 9 - 5

JAMES HARVEY GALLERY
170a King Street, Newtown 2042
Tel. (02) 517 1450
Regular exhibitions of good contemporary paintings, prints, photographs.
Tuesday to Saturday: 11 - 6

JOSEF LEBOVIC GALLERY
294 Oxford Street, Paddington 2021
Tel. (02) 356 1840
Old and rare etchings and engravings. A selection of Australian and European prints from 1490 to 1940. Exhibitions held regularly with catalogues available.
Monday to Friday: 1 - 6
Saturday: 10 - 6

KUNAMA GALLERIES (SYDNEY)
18 Watson Street, Neutral Bay 2089
Tel. (02) 90 2538
We specialize in hanging collections of work for private investors and paintings for presentation.
By appointment

KUNAMA GALLERIES
Kosciusko Road, Jindabyne East 2627
Tel. (0648) 67 193
Resident artist, Alan Grosvenor
Wednesday to Monday: 9 - 5

MACQUARIE GALLERIES
204 Clarence Street, Sydney 2000
Tel. (02) 29 5787, 290 2712
Tuesday to Friday: 10 - 6
Saturday: noon - 6
Monday: by appointment

MAVIS CHAPMAN GALLERY
44 Alfred Street, Milson's Point 2061
Tel. (02) 92 1920
Continuous group exhibitions of distinguished Australian artists.
Wednesday to Saturday: 11 - 6
Sunday: 2 - 6

MODERN ART GALLERY
Leacocks Lane (off Hume Highway), Casula 2170
Tel. (02) 602 8589
Changing exhibitions of established and evolving artists.
Saturday, Sunday: 11 - 5
Or by appointment

MORI GALLERY
56 Catherine Street, Leichhardt 2040
Tel. (020) 560 4704
7 - 24 December: Elisabeth Cummings. Richard Brookes — ceramics
January: Gallery closed
1 - 19 February: Gary McDougall — media; Margaret Harrison — conceptual art
22 - 26 February: Mixed exhibition
1 - 12 March: Rick O'Brien, Brian King — drawings
Monday to Saturday: 10 - 6

NEWCASTLE REGION ART GALLERY
Laman Street, Newcastle 2300
Tel. (049) 2 3263
Monday to Friday: 10 - 5
Saturday: 1.30 - 5
Sunday, public holidays: 2 - 5

OLD BREWERY GALLERY
24 The Esplanade, Wagga Wagga 2650
Tel. (069) 21 5274
Large stock of works by important contemporary Australian and overseas artists. Regular exhibitions of works by leading artists. Write or telephone for details.
Thursday to Sunday: 11 - 5
Or by appointment

PAINTERS' GALLERY
32½ Burton Street, East Sydney 2000
Tel. (02) 356 1541
Paintings, prints and drawings by both early and contemporary artists.
30 November - 22 December: Treania Smith, Sally McInerney — paintings, prints
Gallery closed for Christmas break
8 - 26 March: Raymond de Berquelle — photography
Tuesday to Friday: 10 - 5
Saturday: noon - 5

PARKER GALLERIES
39 Argyle Street, Sydney 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists
Monday to Friday: 9.15 - 5.30

PHILLIPS GALLERY
372 Pacific Highway, Crows Nest 2065
Tel. (02) 43 4038
Original etchings, engravings, lithographs from the 17th century to Art Deco. All subjects, particularly fashion, theatre, botanical, Australiana.
Tuesday to Saturday: 10 - 5
Thursday until 8

POCHOIR
21a Plaza level, North Sydney Shoppingworld, 77 Berry Street, North Sydney 2060
Tel. (02) 922 2843
Original prints by Australian and overseas artists, contemporary silver, glass, jewellery, pottery by Australian artists. Conservation framing specialists.
Monday to Friday: 9 - 5.30
Thursday until 9
Saturday: 9 - noon

PRINTERS GALLERY
1a Chandos Street, St Leonards 2065
Tel. (02) 43 2753
Specializing in quality limited-edition contemporary prints by Australian artists.
Monday to Friday: 10.30 - 5
Or by appointment

PRINT ROOM
141 Dowling Street, Woolloomooloo 2011
Tel. (02) 558 1919
Original prints from Australia, Europe, Asia; drawings and photography, both contemporary and traditional.
Tuesday to Saturday: 11 - 6

Q GALLERY
Birkenhead Point (top level), Drummoyne 2047

Tel. (02) 81 3615
Fine orginal works by Australian artists oils, watercolours, pastels, sculpture, limited-edition prints in changing displays.
Wednesday to Saturday: 10 - 5
Thursday until 8
Sunday: 11 - 5

REX IRWIN — ART DEALER
38 Queen Street, Woollahra 2025
Tel. (02) 32 3212
Representing young Australian artists. American and British graphics, important works, both Australian and international, always in stock.
7 - 18 December: Architectural Drawing: Australian Domestic Architecture
19 December - 14 February: Gallery closed
15 February - 5 March: Colin Yee — new work; Kester Dods — Realist drawings
8 - 26 March: Jerry Liew
Tuesday to Saturday: 11 - 5.30

ROBIN GIBSON GALLERY
278 Liverpool Street, Darlinghurst 2010
Tel. (02) 331 6692
4 - 22 December: European Surrealist Paintings
23 December - 21 January: Stock Show (by appointment)
22 January - 9 February: Neil Taylor
12 February - 2 March: Ian Grant
5 - 23 March: Lawrence Daws
Tuesday to Saturday: 11 - 6

ROSLYN OXLEY GALLERY
13-21 Macdonald Street, Paddington 2021
Tel. (02) 331 1919
Tuesday to Saturday: 10 - 6
Or by appointment

RUDY KOMON ART GALLERY
124 Jersey Road, Woollahra 2021
Tel. (02) 32 2533
Australian contemporary art
Monday to Saturday: 10 - 5

S. H. ERVIN MUSEUM AND ART GALLERY
National Trust Centre, Observatory Hill, Sydney 2000
Tel. (02) 27 9222
13 November - 19 December: Australian Watercolour Institute Annual Selling Exhibition
7 January - 27 February: Edmund Blacket (1817-1883) — architectural drawings, models, paintings, photography
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

SHOWGROUND ART GALLERY
Driver Avenue, Paddington (inside Sydney Showground) 2021
Tel. (02) 33 3678
Australia's specialists in original works by Norman Lindsay; also quality investment pre-1940 Australian paintings. Restoration. Framing. Valuations.
Saturday, Sunday: 11 - 5
Or by appointment

STADIA GRAPHICS GALLERY
1st Floor, 85 Elizabeth Street, Paddington 2021
Tel. (02) 326 2637
Original graphic works by 19th- and 20th-century masters, contemporary Australian and overseas artists.
January - March: Gallery closed
Tuesday to Saturday: 10 - 5

THIRTY VICTORIA STREET
30 Victoria Street, Potts Point 2011
Tel. (02) 357 3755
19th- and 20th-century Australian paintings, sculpture and prints.
By appointment

ULMARRA GALLERIES
4/5 Coldstream Street, Ulmarra 2462
Tel. (066) 44 5297
Changing exhibitions of works by established and promising Australian and international artists.
Specialists in antiquarian etchings, engravings, maps.
Monday to Friday: 10 - 5
Sunday: 2 - 5

VIVIAN ART GALLERY
12/309 Forest Road, Hurstville 2220
Tel. (02) 579 4383
Selected works by renowned Australian artists — original oils, watercolours, ceramics, pastels, bronze. Art consultants and investment advisers.
Monday to Saturday: 10.30 - 5
Thursday until 9

VON BERTOUCH GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
Friday to Tuesday: noon - 6
Or by arrangement
3 - 24 December: John Montefiore — drawings; Dawn Allen — stoneware
25 December - 28 January: Gallery closed
29 January: Mixed Exhibition
9 February: 20th Anniversary — 1963 Revisited
11 February - 6 March: 20th Anniversary House Show
11 March - 3 April: Judy Cassab; Ron Hartree

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Gallery specializes in Fine Australian Art, both traditional and contemporary.
7 - 23 December: Mixed Exhibition and Christmas sale — works by Australian artists
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
14 - 31 December: Gallery closed
Tuesday to Saturday: 10 - 5

WOOLLAHRA ART GALLERY
160 Oxford Street, (opp. Centennial Park), Woollahra 2025
Tel. (02) 32 9947, 32 9948
One-man small group shows.
Continually changing exhibitions.
Quality paintings, sculpture, ceramics, photography, original prints. Artists enquiries welcomed.
Daily: 10 - 6

WORKSHOP ARTS CENTRE
33 Laurel Street, Willoughby 2068
Tel. (02) 95 6540
A practical centre for individual instruction and experimentation in the visual arts.
Regularly changing exhibitions: students and invited artists.
20 November - 3 December — mixed Christmas Show

The Painters Gallery

November 30 to December 22, 1982

TREANIA SMITH – paintings
SALLY McINERNEY – prints

32½ Burton Street East Sydney 2000
Telephone (02) 356 1541

THE PRINT ROOM est. 1972

TEN YEARS OLD THIS YEAR!!

Specializing in fine original prints, drawings and photography — traditional and contemporary, from Australia, Europe, Asia and America.

141 Dowling Street, Woolloomooloo, 2011 Sydney
Phone (02) 358 1919 Hours: Tuesday to Saturday 11-6
(If driving enter Dowling Street via Bourke and Cathedral Streets)

The Australian Centre for Photography

Dobell House, 257 Oxford Street, Paddington, NSW, Australia 2021.
Telephone: Gallery 331 6253, Workshop 356 1455.

Gallery
Monthly exhibitions of outstanding photography. Our print room contains a wide representation of contemporary Australian photographs for sale.
Gallery hours: 11 am-6 pm Wednesday through Saturday, 1 pm-5 pm Sunday.

Workshop
Part-time day or evening courses and specialised weekend workshops covering all aspects of photography.
Workshop hours: 10 am-6 pm Monday through Friday, 11 am-5 pm Saturday.

W.a.g.
Woollahra Art Gallery
One of Sydney's NEW Galleries of 1982
Prestigious exhibition spaces for all
Visual Arts, also quality stock gallery.
Gallery Hours: 7 days 10 am to 6 pm
160 Oxford Street (opp Centennial Park) Woollahra. N.S.W. 2025
Director: Betty Kelly Telephone: (02) 32 9947, 32 9948

VON BERTOUCH GALLERIES
61 LAMAN STREET
NEWCASTLE 2300
Gallery hours 12 to 6 pm
Friday Saturday Sunday
Monday and Tuesday
or by arrangement
Telephone (049) 23584

MAVIS CHAPMAN GALLERY
FORMERLY OF DOUBLE BAY
NOW AT
44 ALFRED STREET, MILSONS POINT,
N.S.W. 2061
Phone (02) 92 1920, 922 5104
Hours: Wed. to Sat. 11-6 Sun. 2-6
N.S.W. Representative for Max Boyd
Director: Mavis Chapman

6 - 12 December: Summer School — drawing, sculpture
10 - 21 January: Summer School — children's art, painting, drawing, printmaking
12 - 26 February: Teaching artists' annual exhibition
Monday to Thursday: 10 - 4 and 7 - 9
Friday: 10 - 4
Saturday: 9 - 3

A.C.T.

AUSTRALIAN NATIONAL GALLERY
Canberra 2600
Tel. (062) 712 411
Special Exhibitions:
13 October - January: Introduction to Les Ballets Russes de Serge Diaghilev; Prints of James McNeill Whistler; Oil Painting as a Medium and Technique;
13 October - 16 January: Australian Photography from Pictorialism to Photojournalism
13 October - end March: Paperwork — international prints
10 November - 31 January: International Photography 1820-1980 from the Australian National Collection
15 December - 20 March (at the Melville Hall, Australian National University): Australian Art of the Last Ten Years. The Philip Morris Arts Grant
Monday to Saturday: 10 - 5
Sunday: noon - 5
Closed Good Friday and Christmas Day

BEAVER GALLERIES
9 Investigator Street, Red Hill 2603
Tel. (062) 95 9803
Paintings, sculpture and crafts. Major exhibitions monthly. Stock display.
Wednesday to Sunday, public holidays: 10.30 - 5

BOLITHO GALLERY
Cnr Victoria and Hosking Streets, Hall 2618
Tel. (062) 30 2526
Wednesday to Sunday: 11.30 - 5
Or by appointment

CHAPMAN GALLERY
15 Beaumont Close, Chapman 2611
Tel. (062) 88 8088
1 - 31 December: Graham Clarke — hand-coloured etchings
Daily: 1 - 6

GALLERY HUNTLY CANBERRA
11 Savige Street, Campbell 2601
Tel. (062) 47 7019
Saturday to Tuesday: 12.30 - 5.30

HUGO GALLERIES
Shop 9, Thetis Court, Manuka 2603
Tel. (062) 95 1008
International collection: lithographs, etchings, including Miro, Moore, Fini, Pugh, Looby and others.
Monday to Friday: 9.30 - 4.30
Saturday: 9.30 - 12.30

NAREK GALLERIES
Cuppacumbalong Art and Craft Centre, Tharwa 2620
Tel. (062) 37 5116
Frequently changing exhibitions featuring work by Australia's leading craftsmen in ceramics, fibre, wood et cetera.
Wednesday to Sunday and public holidays: 11 - 5

SOLANDER GALLERY
2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
Representing major Australian and overseas artists.
26 November - 12 December: Sandra Leveson; Tony White — jewellery; Ben Shearer — wall hangings and paintings
17 December - 19 December: Special Christmas Exhibition: Major Australian Artists
19 December - 4 March: Gallery closed
4 - 27 March: Keith Looby; Michael Torlen (U.S.A.); Cemul (Bali) — sculpture
Wednesday to Sunday: 11 - 5

Victoria

ABERCROMBIE GALLERIES
56 Johnston Street, Collingwood 3066
Tel. (03) 419 2986
Exhibiting oils, watercolours, drawings, prints by quality Australian artists.
Tuesday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 6

ANDREW IVANYI GALLERIES
262 Toorak Road, South Yarra 3141
Tel. (03) 241 8366
Changing display of works from well-known and prominent Australian artists.
Monday to Saturday: 11 - 5.30
Sunday: 2 - 5

AUSTRALIAN GALLERIES
35 Derby Street, Collingwood 3066
Tel. (03) 417 4303, 417 4382
22 November - 4 December: Ken Smith — paintings, drawings
22 November - 17 December: Peter and Kate Baumgarten — ethnic jewellery
January: Gallery closed
14 - 26 February: Gwen Mason — Naive paintings
8 - 9 March: Glenda Ryall — terracotta sculpture
28 March - 16 April (excluding Easter holidays): Charles Blackman: Midsummer Night's Dream
Monday to Friday: 10 - 5.30
Saturday: 10 - 1

AXIOM
27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
Regular exhibitions of contemporary Australian and overseas painting, sculpture, photography and prints.
Tuesday to Friday: 10.30 - 5
Saturday: 11 - 5

BALLARAT FINE ART GALLERY
40 Lydiard Street North, Ballarat 3350
Tel. (053) 31 5622
Comprehensive Collection of works by Australian artists. Lina Bryans Retrospective exhibition until end of January.
Tuesday to Friday: 10.30 - 4.30
Saturday: 11 - 4.30
Sunday: 2 - 4.30

DEUTSCHER FINE ART
68 Drummond Street, Carlton 3053
Tel. (03) 663 5044
Specializing in 19th- and 20th-century Australian paintings and prints.
By appointment

EARL GALLERY
48 Eastern Beach, Geelong 3220
Tel. (052) 9 9100
Continuing display of late 19th- and 20th-century Australian paintings.
Services include approved valuations, estates, commissions et cetera.
Wednesday to Saturday: 10 - 5
Sunday: 2 - 5

EAST AND WEST ART
1019 High Street, Armadale 3143
Tel. (03) 20 7779
Specialists in Oriental antique and contemporary paintings.
Regular exhibitions also in textiles and ceramics.
Monday to Friday: 10 - 6
Saturday: 10 - 1

EDITIONS GALLERIES
Roseneath Place, South Melbourne 3205
Tel. (03) 638 4464
Ongoing exhibitions of Australian, European and Japanese original prints and paintings. Recognized as widest selection in this country.
Monday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 6

FINE ARTS GALLERY
33 Honeysuckle Street, Bendigo 3550
Tel. (054) 43 7960
Artists represented: William Dargie, Noel Counihan, Ludmilla Meilerts, Kenneth Jack, Margarita Stipnieks, John Olsen, Bill Walls, Peter Wegner.
Daily: noon - 6

FIVEWAYS GALLERIES
Mt Dandenong Road, Kalorama 3766
Tel. (03) 728 5975, a.h. 728 5226
Regular catalogued exhibitions.
Continuing exhibitions of oils, watercolours, pastels by well-known artists.
Saturday to Thursday: 11 - 5

GOULD GALLERIES
270 Toorak Road, South Yarra 3141
Tel. (03) 241 4701
Continuous exhibitions of fine oils and watercolours by only prominent Australian artists, from 1900 to the present day.
Monday to Saturday: 11 - 5.30
Sunday: 2 - 5.30

GREYTHORN GALLERIES
2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920
Featuring fine Australian paintings by leading artists.
Monday to Friday: 11 - 5
Saturday: 10 - 5
Sunday: 2 - 5

GRYPHON GALLERY
757 Swanston Street, Carlton 3053
Tel. (03) 341 8587
Art and craft exhibitions of deliberate diversity.
Monday to Friday: 10 - 4
Wednesday until 7.30

HEIDE PARK AND ART GALLERY
7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
Tuesday to Friday: 10 - 5
Wednesday until 7
Saturday, Sunday: noon - 5

JAMES EGAN GALLERY
7 Lesters Road, Bungaree 3343
Tel. (053) 34 0376
Featuring the unique canvas, timber and hide paintings of James Egan.
Daily 9 - 7

JIM ALEXANDER GALLERY
13 Emo Road, East Malvern 3145
Tel. (03) 211 5454
Specializing in finest quality works of art and incorporating works by important women artists.
By appointment

JOAN GOUGH STUDIO GALLERY
326-328 Punt Road, South Yarra 3141
Tel. (03) 26 1956
Non-profit, no commission on sales, exhibition gallery. Contemporary Art Society (Vic.) headquarters.
Life drawing Tuesday 6 p.m.
Functions monthly.
3 December - 20 February: Studio 1 Group
4 - 31 March: Joan Gough — drawings, studies
Saturday: noon - 7
Or by appointment

JOSHUA McCLELLAND PRINT ROOM
105 Collins Street, Melbourne 3000
Tel. (03) 63 5835
Topographical and historic prints.
Monday to Friday: 10 - 5

MANYUNG GALLERY
1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Exhibitions of oils and watercolours by well-known Australian artists.
Daily: 10.30 - 5

MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES
342 South Road, Moorabbin 3189
Tel. (03) 555 2191
Paintings by prominent Australian and European artists; also permanent exhibition of over seventy works by Tom B. Garrett
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2.30 - 5.30

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, Melbourne 3004
Tel. (03) 62 7411
27 October - 27 February: My Backyard — children's art
November - January: Merric Boyd and the Murrumbeena Circle — ceramics
5 November - 5 December: Kandinsky — prints, drawings
11 November - 6 February: Laurie Wilson — The Book — photography
10 December - 16 January: International Directions in Glass Art
14 December - 23 January: Town, Country, Shore, Sea: British Drawings and Watercolours from Van Dyck to Nash from the Fitzwilliam Museum
February - March: McCaughey Prize
3 February - 20 March: Australian Screenprints 1982
Tuesday to Sunday and public holidays (except Christmas Day, Good Friday and Anzac Day): 10 - 5
Wednesday until 9

Rees/Drysdale

The first two sets in a series of limited edition postcards are now available from Paddington Art Gallery

LLOYD REES

A set of six postcards illustrated with pen drawings of Brisbane, issued in 1913, when Rees was 18, and unavailable since. This is the first time the postcards have been reproduced

RUSSELL DRYSDALE

A set of five postcards reproduced from etchings commissioned for a limited edition of Henry Lawson Short Stories. They were the only etchings Drysdale ever produced and only five of the six commissioned were completed before his death in 1981

ONLY 1000 OF EACH SET WILL BE PRINTED

Please send me____sets of ☐ Rees ☐ Drysdale at $A20 per set for which I enclose $_____ by cheque/money order.

Name _____

Address _____

Send this coupon to Paddington Art Gallery, P.O. Box 351 Paddington NSW 2021 Aust. 02 356 1848 Overseas orders add $A2 p&p per set

ARCHIBALD, WYNNE AND SULMAN EXHIBITORS

JOHN CALDWELL
CAM CLARKE
PHILLIP CLARKE
PATRICK CARROLL
JOAN DENT
CLAUDIA FORBES-ROBINSON
GREG HANSELL
GREG HYDE
ALAN HONDOW
GEOFF LEVITUS
JOHN LADYMAN
ROMA LEWINGTON
JANET PALMER
MARIAN PURVIS

THE Q GALLERY

BIRKENHEAD POINT, DRUMMOYNE. Tel. 02-81 3615

Heide

PARK AND ART GALLERY

SAM ATYEO RETROSPECTIVE
November & December
DON RAMETTE —
A single room installation for three senses
February 1983
HEIDE II — AS IT WAS
February 1983

7 Templestowe Rd. Bulleen 3105
Melbourne Victoria
Telephone (03) 850 1849
Director: Maudie Palmer
Hours: Tuesday — Friday 10 - 5
Wed. until 7. Sat & Sun 12 - 5

EDITIONING FOR ARTISTS
LITHOGRAPHY AND ETCHING
PRINTMAKING SUPPLIES
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CONSERVATION FRAMING
GALLERY
FOR EXHIBITION DETAILS
SEE MAIN ADVERTISMENT
(03) 690 4249

THE FIELD WORKSHOP
REAR 338 CLARENDON ST., SOUTH MELBOURNE 3205
ACCESS FROM LANE VIA BANK ST

NATIONAL GALLERY OF VICTORIA
(extension gallery):
BANYULE GALLERY
60 Buckingham Drive, Heidelberg 3084
Tel. (03) 459 7899
Tuesday, Wednesday, Friday, Saturday, Sunday: 10 - 5
Thursday: pre-booked parties only

POWELL STREET GALLERY
20 Powell Street, South Yarra 3141
Tel. (03) 26 5519
Tuesday to Friday: 10.30 - 5.30
Saturday: 10 - 1

PRINT COUNCIL OF AUSTRALIA
105 Collins Street, Melbourne 3000
Tel. (03) 654 2460
Chief aim: to promote production and appreciation of hand-printed Australian graphics. Membership includes artists, organizations, schools and interested people. Annual limited print editions commissioned for members' selection.
Monday to Friday: 9.30 - 3.30

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 - 6
Saturday: 10 - 2

RUSSELL DAVIS GALLERY
1104 High Street, Armadale 3143
Tel. (03) 509 9460
Changing exhibitions of 19th- and 20th-century Australian paintings.
Tuesday to Friday: 11 - 5.30
Saturday: 10 - 4

SHEPPARTON ARTS CENTRE
Welsford Street, Shepparton 3630
Tel. (058) 21 6352
Changing exhibitions monthly.
Permanent collection of Australian paintings, prints and drawings.
Comprehensive collection of Australian ceramics; 1820s to the present.
Monday to Friday: 1 - 5
Sunday: 2 - 5

THE FIELD WORKSHOP
rear 338 Clarendon Street
South Melbourne 3205
Tel. (03) 690 4249
The Field Workshop, established as an editioning facility for printmakers, has a permanent gallery space featuring individual and theme exhibitions in all media.
27 November - 24 December: Air and Flight mixed media, group show
5 - 27 February: Kevin Parratt — prints and drawings
5 - 27 March: Harold Haig — paintings and etchings
Wednesday to Friday: 10 - 6
Saturday: 9 - 3
Sunday: 1 - 5

THOMSON GALLERY
158 Burwood Road, Hawthorn 3122
Tel. (03) 818 1656
Traditional oils and watercolours. Valuations for insurance. Paintings purchased and sold on commission.
Monday to Saturday: 9 - 5

TOLARNO GALLERIES
98 River Street, South Yarra 3141
Tel. (03) 241 8381
Tuesday to Saturday: 10 - 5.30

27 NIAGARA LANE GALLERIES
27 Niagara Lane, Melbourne 3000
Tel. (03) 67 4456
Changing exhibitions — contemporary and historical.
Monday to Friday: 10 - 6
Sunday: 1 - 5

South Australia

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
19 November - 9 January: Japan: Masterpieces from the Idemitsu Collection
10 December - 12 February: South Australian Sculpture of the 1980s
4 March - 1 May: English Portraits of the 17th and 18th Centuries
Monday to Saturday: 10 - 5
Wednesday until 9
Sunday: 1.30 - 5

BONYTHON GALLERY
88 Jerningham Street,
North Adelaide 5006
Tel. (08) 267 4449
27 November - 22 December: Peter Bowden; Bette Reddin — ceramics
January: Gallery closed
12 February - 10 March: Antony Donaldson — sculpture, paintings
12 March - 6 April: Dee Jones; Con Rhee — glass
Tuesday to Saturday: 10 - 6

CONTEMPORARY ART SOCIETY GALLERY
14 Parker Street, Parkside 5063
Tel. (08) 272 2682
Wednesday to Friday: 11 - 5
Saturday, Sunday: 2 - 6

DEVELOPED IMAGE
391 King William Street, Adelaide 5000
Tel. (08) 212 1047
Exhibitions of photography changing monthly.
Thursday to Saturday: 1 - 6
Sunday: 2 - 5

GILLIAN'S GALLERY
113 Belair Road, Torrens Park 5062
Tel. (08) 272 8651
Exhibitions change monthly.
6 March - 1 April: Charles Gautier, R.I.B.A., London — etchings
Wednesday to Friday: 11 - 5
Saturday: 10 - noon
Sunday: 2 - 5

GREENHILL GALLERIES
140 Barton Terrace, North Adelaide 5006
Tel. (08) 267 2887
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

JAM FACTORY GALLERY
169 Payneham Road, St Peters 5069
Tel. (08) 42 5661
Regular exhibitions of works by Australian craftspeople of excellence.
21 November - 31 December: S.A. School of Design: Ceramics Graduates — ceramics; Aki Isogai, Michael Hook — glass
9 January - 4 February: 2nd National 'Ausglass' Exhibition — blown glass, flat glass, installations
13 February - 4 March: Art of the Kite

Monday to Friday: 9 - 5
Saturday: 10 - 5
Sunday: 2 - 5

JOLLY FROG GALLERY
146 Melbourne Street, North Adelaide 5006
Tel. (08) 267 5863
Solo and mixed exhibitions of works by South Australian and interstate artists.
Special Christmas celebration.
Wednesday to Friday: 10 - 4
Saturday: 10 - 1
Sunday, Monday: 10 - 4

TYNTE GALLERY
110 Tynte Street, North Adelaide 5006
Tel. (08) 267 2246
Limited-edition prints and works on paper.
1 - 24 December: Jorg Schmeisser — prints
7 January - 1 February: Australian Graphics
4 February - 2 March: Peter Bond — etchings
Monday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, Perth 6000
Tel. (09) 328 7233
Monday to Saturday: 10 - 5
Sunday: 1 - 5

FINE ARTS GALLERY
252 Adelaide Terrace, Perth 6000
Tel. (09) 325 9031
Exhibiting works by permanent artists.
Monday to Friday: 10 - 4
Sunday: 2 - 5

GALERIE DUSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
Changing exhibitions of works by Australian and overseas contemporary artists.
Tuesday to Friday: 10 - 4.30
Sunday: 2 - 5

GALLERY FIFTY-TWO
Upstairs, The Old Theatre Lane, 52c Bayview Terrace, Claremont 6010
Tel. (09) 383 1467
Changing exhibitions by Australian artists.
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5

GREENHILL GALLERIES
20 Howard Street, Perth 6000
Tel. (09) 321 2369
In association with Greenhill Galleries, Adelaide.
Exhibitions by prominent Australian artists.
Tuesday to Friday: 10 - 6
Saturday: 10 - 5
Sunday: 2 - 5

LISTER GALLERY
248 St Georges Terrace, Perth 6000
Tel. (09) 321 5764
Mixed exhibitions by prominent Australian artists.
Monday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

QUENTIN GALLERY
20 St Quentin Avenue, Claremont 6010
Tel. (09) 384 8463
2 - 19 December: Gareth Morse; Drew Armstrong — ceramics
27 January - 16 February: Leon Pericles — paintings, prints
22 February - 16 March: Charles Blackman
Tuesday to Friday: 10 - 4
Saturday: 10 - 1
Sunday: 2 - 4

TARCOOLA ART GALLERY
34 Bayview Street, Mt Tarcoola, Geraldton 6530
Tel. (099) 21 2825
Changing exhibitions of recent works by George Hodgkins.
Daily: 10 - 5

Tasmania

BOWERBANK MILL GALLERY
Bass Highway, Deloraine 7304
Tel. (003) 62 2670
Selected works by leading artists and craftsmen resident in Tasmania.
Tuesday to Sunday: 10 - 5.30

BURNIE COASTAL ART GROUP
Upstairs Gallery, Suite 6, Osborne House, Wilmot Street, Burnie 7320
Paintings, pottery, woodcraft by Tasmanian artists and craftsmen.
Monday to Friday: 10.30 - 4.30

MASTERPIECE FINE ART GALLERY
63 Sandy Bay Road, Hobart 7000
Tel. (002) 23 2020
Australian colonial and contemporary paintings, sculpture and other works of fine art.
Monday to Saturday: 10 - 5
Or by appointment

QUEEN VICTORIA MUSEUM AND ART GALLERY
Wellington Street, Launceston 7250
Tel. (003) 31 6777
Monday to Saturday: 10 - 5
Sunday: 2 - 5

SALAMANCA PLACE GALLERY
65 Salamanca Place, Hobart 7000
Tel. (002) 23 3320
Specializing in contemporary paintings by professional artists; original prints by Australian printmakers; crafts; art materials; valuations.
Monday to Friday: 9.30 - 5.30
Saturday: 11 - 4.30

TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, Hobart 7000
Tel. (002) 23 2696
8 November - 5 December: Town, Country, Shore and Sea: British Drawings and Watercolours from Van Dyck to Nash from the Fitzwilliam Museum
21 December - 30 January: Streeton in France 1918
10 February - 13 March: International Directions in glass
Daily: 10 - 5

LITHOGRAPHS SCREENPRINTS ETCHINGS LINOCUTS • WOODCUTS

Continuous ongoing exhibitions with regular major exhibitions. Dealers and publishers of Australian, European and Japanese limited edition original prints. The largest selection in this country. **Dealer enquiries invited.**

Editions Galleries

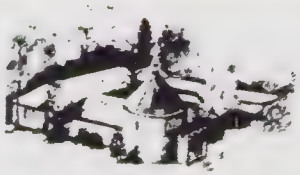
Roseneath Place, Sth. Melbourne. Tel: 699 8600.
(off Market St. near Clarendon St.)
Open Sat & Sun, 2 -6pm. Weekdays, 10 - 5.30pm.

TOLARNO GALLERIES

AUSTRALIAN,
AMERICAN AND EUROPEAN ARTISTS

Directors: Georges Mora
William Mora

98 River Street, South Yarra, Victoria,
Australia 3141 Telephone (03) 241 8381



Open 7 days a week

Gallery Hours
10.30 a.m. to 5.00 p.m. daily

PAINTINGS, SCULPTURE, JEWELLERY AND CERAMICS.

MANYUNG GALLERY

1408 Nepean Highway
Mount Eliza
Telephone 787 2953

DIRECTOR. RON HANCOCK

146 Melbourne Street,
North Adelaide, 5006
Director: Elsie Joy Reade

jolly frog gallery

PRESENTING TRADITIONAL AND MODERN WORKS BY LEADING SOUTH AUSTRALIAN AND INTERSTATE ARTISTS

Sat. 10 a.m. - 1 p.m.
Sun. to Fri. 10 a.m. - 4 p.m.
(closed Tuesdays)
Telephone (08) 267 5863

LISTER GALLERY

248 St George's Terrace
PERTH WA 6000

HOURS:
Monday to Friday
10 am to 5 pm

Saturday and Sunday
2 pm to 5 pm

DIRECTOR:
Cherry Lewis
Phone: (09) 321-5764

BOLITHO GALLERY

Continuous exhibitions through December and January

Cnr Victoria and Hoskins Streets, Hall, A.C.T. 2618 (062) 30 2526
Directors: Adye Adams and Georgina Bolitho
Wednesday to Sunday 11am-5pm

Overseas

AUCKLAND CITY ART GALLERY
Kitchener Street, Auckland, New Zealand
Tel. 792 020
Continuing exhibitions: Sculpture, European painting and Victorian painting from the permanent collection, water-colours of early New Zealand
Mid-November - 31 January: Aspects of New Zealand Art: The Grid
23 December - 19 January: Views/Exposures — New Zealand Photography

BIRKSTED GALLERY
37 Great Russell Street,
London W.C.1
Tel. 01-637-2673
December: Trevor Felcey — paintings, drawings
January: 'History Painting' Today: a theme exhibition accompanied by two slide-lectures to be given by Professor Norbert Lynton
February: Nicholas Volley

NEVILL KEATING PICTURES LTD
75 Chester Row, London S.W.1 W 8JL
Tel. 01-730 3824

TRANSNATIONAL ARTS
21 Cheval Place, London S.W.7 IEW
Tel. (01) 564 7268
Specializing in 19th- and 20th-century Australian and New Zealand paintings and early 20th-century European paintings.

Travelling Exhibitions

PRINT COUNCIL OF AUSTRALIA
105 Collins Street, Melbourne 3000
Tel. (03) 654 2460
The following exhibitions have been assembled by the Print Council of Australia.

Print Council Exhibition 10:
9 - 30 December:
Devonport Gallery and Art Centre, Tasmania
1 - 22 February: Ararat Gallery, Victoria
21 March - 21 April: Brisbane Civic Art Gallery, Queensland
2nd Scottish Print Open:
7 December - 3 January: Gladstone Art Gallery, Queensland
19 January - 9 February: Tamworth City Art Gallery, N.S.W.
1 - 29 March: Shepparton Arts Centre, Victoria
Australian Screenprints 1982
6 December - 6 January: Perc Tucker Regional Gallery, Townsville, Queensland
2 February - 20 March: National Gallery of Victoria
Contemporary Australian Printmakers 1:
5 - 30 January: Moncton University, New Brunswick, Canada
March: Centre Culturel, Shawinigan, Quebec, Canada
Australian Prints 1980:
December - January: Australian Embassy, Washington, U.S.A.

Competitions, Awards, Results

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales. We set out competitions known to us to take place within the period covered by this issue. Where no other details are supplied by organizers of competitions we state the address for obtaining them

Competition Organizers:
In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Directory Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 4 months prior to publication).

Details

Queensland

GLADSTONE CERAMICS COMPETITION AND EXHIBITION 1983
Particulars from: Art Gallery Management Committee, Box 29, P.O., Gladstone 4680

New South Wales

BERRIMA DISTRICT ART SOCIETY ART AWARD 1983
Open. Particulars from: Exhibition Secretary, Berrima District Art Society, Box 144, Bowral 2576

CAMDEN MUNICIPAL ART FESTIVAL 1983
Purchase award.
Open, any medium; open, traditional, oil; portrait or still life, any medium.
Particulars from: Hon. Secretary, c/o Council Chambers, Camden 2570

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1983
Judge: J. Lindsay Sever
Open, acquisitive, Calleen Prize; $1,000; open, Caltex Prizes: $600 and 400; watercolour, $200; district section, Cowra Pharmacy Award, $350.
Particulars from: Exhibition Secretary, Cowra Art Group, Box 236, P.O., Cowra 2794

CURRABUBULA RED CROSS ART EXHIBITION 1983
Non-acquisitive. Abstract, any medium; traditional, any subject, oil or synthetic polymer paint; still life.
Particulars from: Mrs A. B. Taylor, P.O., Currabubula 2342, or Red Cross House, 159 Clarence Street, Sydney 2000

DRUMMOYNE ART AWARD 1983
Judges: Doug Sealy, Robert Emerson Curtis
Non-acquisitive.
Sections: Best work; modern; traditional; watercolour; graphics.
Closing date: 17 September 1983.
Particulars from: Hon. Secretary,

Drummoyne Municipal Art Society, Box 178, P.O., Drummoyne 2047

GUNNEDAH P.A. & H. ASSOCIATION ART PRIZE 1983
Particulars from: Secretary, Gunnedah P.A. & H. Association, Box 163, P.O., Gunnedah 2380

PORTLAND ART PURCHASE 1983
Particulars from: D. Burton, Box 57, P.O., Portland 2874

SHOALHAVEN ART AND CERAMIC ACQUISITIVE EXHIBITION 1983
Open. Peter Stuyvesant Cultural Foundation: Best work in any media; open, other acquisitions.
Particulars from: Shoalhaven Art Society, P.O. Box 240, Nowra 2540

TUMUT ART SHOW 1983
Non-acquisitive, open, any subject, any medium; watercolour. Particulars from: Secretary, Tumut Art Show, Box 103, P.O., Tumut 2720

Victoria

CAMBERWELL ROTARY ART COMPETITION 1983
Prizes totalling $10,850.
Closing date: March 1983. Particulars from: Secretary, Camberwell Rotary Art Competition, Box 80, P.O., Balwyn 3103.

DANDENONG ART FESTIVAL ART AWARDS 1983
For young artists who have not turned 26 years by closing date for entries. Oil, watercolour, synthetic polymer paint, drawing.
Closing date: usually April.
Particulars from: Dandenong Art Festival, c/o G. Dickson, 79 Putney Street, Dandenong 3175.

MERBEIN ROTARY EASTER ART FESTIVAL 1983
Particulars from: Secretary, Art Festival Committee, Rotary Club of Merbein, Box 268, P.O., Merbein 3505.

Results

Queensland

INDOOROOPILLY WESTFIELD SHOPPINGTOWN ART PRIZE 1982
Winners: Non-representational, any medium: 1st: Mary Norrie; 2nd: D. Trinca. Traditional, any medium: 1st: Ted Ryan; 2nd: R. E. Banes; 3rd: Adrienne Gale. Watercolour: 1st: O. H. Stehn; 2nd: Jim Cutcliffe. Prints: 1st: G. Turvey; 2nd: G. Brooks; 3rd: Joyce Hyam.

New South Wales

MOSMAN ART PRIZE 1982
Judge: Eva Kubbos
Winners: Section 1: Jacki Fewtrell
Section 2: Ruth Faerber

N.S.W TRAVELLING ART SCHOLARSHIP 1982
Judges: Edmund Capon, Bert Flugelman, Ann Thomson
Winner: Pollyxenia Joannou

ROBERT LE GAY BRERETON PRIZE 1982
Judges: Nicholas Draffin, Barry Pearce, William Wright
Winner: Ewa Henner

PORTIA GEACH MEMORIAL AWARD 1982
Judges: Ruth Faerber, Mervyn Horton, Peter Laverty
Winner: Brenda Humble

TOOHEYS 'PAINT A PUB' ART COMPETITION 1982
Judges: Cedric Flower, James Riley
Winners:
Grand winner: Jack Collis; Pubs in the Landscape: Warwick Webb; People in Pubs: Shannus O'Sullivan; best watercolour: Stanley Ballard

WARRINGAH ART PRIZE 1982
Judges: Eva Kubbos, Max Taylor
Winners: *Manly Daily* Award: Susan Howard; contemporary: Chris Fordham; traditional: George Lo Grasso; watercolour: Graham Austin
Judge: Felicity Abraham
Winner: Craft, open: Kay Barnes

Victoria

SWAN HILL PIONEER ART AWARD 1982
Works by Mary Ann Coutts, John Dent, Susan Howard, Bill Kelly and Bill Meyer were purchased, under the terms of the acquisitions award, upon the advice of Ian Armstrong and Michel Sourgnes.

Art Auctions

Sizes in centimetres

Geoff K. Gray Pty Limited
15 June 1982, Sydney

ASHTON, *Sir* Will: Morning light, Paris, oil, 36 × 44, $1,500
BALSON, Ralph: Abstract, pastel, 55 × 70, $1,100
BOYD, David: Sunday picnic, oil 41 × 46, $1,500
BUFFET, Bernard: Still life, oil, 53 × 63, $3,100
BUNNY, Rupert: Classical figures, oil, 80 × 100, $2,800
BUVELOT, Louis: Cattle by the creek, watercolour, 18 × 26, $4,100
COUTTS, Gordon: Paris docks, oil, 72 × 105, $3,400
CROOKE, Ray; Highland woman washing, oil, 61 × 45, $1,100
DAWS, Lawrence: The house on the hill, oil, 19 × 25, $450
DOBELL, *Sir* William: A friend in London (Fred Coventry, 1937), 60 × 50, $11,000
FAIRWEATHER, Ian: Figures in the rain, 106 × 76, $8,500; Figure group V, 1970, 95 × 74, $6,500, both mixed media; Que, figures, brush drawing, $1,700
FLINT, *Sir* William Russell:
A composition in Arcady — figures at a country bath, watercolour, 37 × 56, $10,000
FRATER, William: Interior with nude, oil, 110 × 90, $1,200

Solander Gallery
CANBERRA
REPRESENTING MAJOR AUSTRALIAN AND OVERSEAS ARTISTS
Two separate exhibitions every four weeks
Closed 19 Dec to 4 March 1983
2 Solander Court
Yarralumla A.C.T
Director: Joy Warren
Gallery Hours 11am to 5pm
Wednesday to Sunday
Telephone (062) 81 2021

THE FINE ARTS GALLERY
REPRESENTING WESTERN AUSTRALIAN AND INTERSTATE ARTISTS
DIRECTOR: SUZANNE NEWNHAM
252 ADELAIDE TCE., PERTH.
PHONE (09) 325 9031
GALLERY HRS. MON-FRI 10-4 SUN 2-5.

Chapman Gallery
Canberra
15 Beaumont Close A.C.T. 2611
Overseas and Australian Prints, Paintings and Sculpture
Hours: Wed, Thur, Fri — 1 pm to 6 pm
Sat, Sun — 10 am to 6 pm or by appointment
Telephone: (062) 88 8088
Director: Judith Behan

Leonard Joel

AUCTIONEERS AND VALUERS

17 McKILLOP STREET,
MELBOURNE 3000
Telephone 67 2893, 67 2014

ANNOUNCING
MAJOR ART AUCTION
AT MALVERN TOWN HALL
MARCH, 1983

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ART DIVISION
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CATALOGUES $10

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special picture,
jewellery and book auctions
held regularly at our rooms

Regular Thursday Auctions

Telephone or write
ART DIVISION
1195 High Street, Armadale. 3143
Telephone: 20 1040

GARRET, Tom: Storm Bay, monotype, 27 × 25, $1,500
GLOVER, John: Fishing by the old abbey, and near the abbey ruin, (pair), both watercolour, each 34 × 44, $2,500
HERMAN, Sali: Town in central Queensland, oil, 70 × 105, $5,250
HEYSEN, *Sir* Hans: Riverside gums, watercolour, 30 × 40, $3,500
LINDSAY, *Sir* Lionel: Sicilian garden, watercolour, 27 × 37, $750
LINDSAY, Norman: Torso study, oil, 60 × 52, $12,000
LYMBURNER, Francis: Waterfront, oil, 45 × 60, $1,500
McCUBBIN, Frederick: Edge of the Yarra, oil, 24 × 34, $9,500
MAISTRE, Roy de: Seated figure, oil, 39 × 29, $1,700
MARTENS, Conrad: Dunhevid, pencil, 17 × 28, $425
MINNS, B. E: Picnic on Sydney Harbour, watercolour, 27 × 35, $2,300
NOLAN, *Sir* Sidney: Central Australian landscape, synthetic polymer paint, 120 × 151, $10,000
O'BRIEN, Justin: The swimmers, oil, 102 × 39, $1,000
PRESTON, Margaret: Lorikeet, wood-block print, 26 × 25, $2,300
PUGH, Clifton: Dunnoochin Dam, oil, 55 × 75, $650
REES, Lloyd: San Gimignano, Tuscany, charcoal and wash, 23 × 31, $1,900
SHERMAN, Albert: Still life with zinnias, oil, 76 × 62, $4,500
SAWREY, Hugh: The attack on the wagon train, oil, 75 × 100, $1,600
SMITH, Grace Cossington: Kitchen interior, oil, 61 × 34, $4,000
TUCKSON, Tony: The blue lady, oil, 74 × 62, $600
VEAL, Hayward: Still life with bottle and daffodils, oil, 42 × 32, $200
WAKELIN, Roland: Centennial Park, oil, 44 × 74, $1,700
WHITELEY, Brett: Near Central, oil, 41 × 51, $1,500
WILLIAMS, Fred: Two Australian landscapes, 38 × 76, $3,500

Leonard Joel
7-9 July 1982, Melbourne

ANNOIS, Len: Sunrise, Flinders Ranges, 63 × 86, $500; The gorge at dusk, 74 × 100, $250, both mixed media
BASTIN, Henri: The Opera House, Lavender Bay, Sydney, 34 × 44, $500; Soon the surprise attack, 67 × 90, $650 both oil
BECKETT, Clarice: Figures at the boats, low tide, Beaumaris, oil, 25 × 33, $1,700
BELLETTE, Jean: The women, oil, 40 × 31, $750
BLOMFIELD: Charles: River scene, New Zealand, oil, 29 × 40, $3000
BOISSEVAIN, William: Reclining nude, mixed media, 61 × 82, $500
BOYD, Arthur: Wimmera landscape, 90 × 120, $6,000; Waterfall in the Nowra district, 121 × 152, $7,000; Landscape, 44 × 109, $2,200, all oil
BOYD, Penleigh: Morning frost, oil, 17 × 24, $3,750
BUCKMASTER, Ernest: Mixed bunch, oil, 92 × 69, $3,600
BUVELOT, Louis: Keilor, watercolour, 11 × 25, $2,200
CUMBRAE-STEWART, Janet: The glade, watercolour, 38 × 31, $350; In the Mediterranean, pastel, 37 × 50 $425
DARGIE, *Sir* William: Landscape near Warrandyte, oil, 39 × 49, $500
ELENBERG, Joel: Thinking man, ink and wash, 100 × 74, $180
FEINT, Adrian: Spring flowers, oil, 48 × 43, $1,300
FORREST, *Capt.* J. Haughton: Man o'war passing through, 49 × 74, $6,000; The pilot boat, 62 × 112, $5,000, both oil
FOX, Ethel Carrick: Pink roses, oil, 35 × 25, $700
FOX, E. Phillips: A sunlit landscape, 25 × 31, $3,000; In the park, autumn, 79 × 69, $6,500, both oil
FRIEND, Donald: Mother and child, 50 × 35, $350
GILL, S.T. The fruit and vegetable seller, 26 × 29, $1,800; Outstation, Crystal Brook, South Australia, 16 × 31, $4,000, both watercolour
GLOVER, John: The Sound of Mull, oil, 90 × 151, $17,000
GOULD, W. B.: Flowers in vase, oil, 50 × 50, $10,500
GULLY, John: View of Mount Ruapehu and Mount Ngaurohoe, watercolour, 35 × 63, $5,600
HAXTON, Elaine: Herdsman piping to albino buffalo, oil, 50 × 60, $800
HESTER, Joy: Mother and child, crayon, 29 × 23, $900
HEYSEN, *Sir* Hans: Ambleside, watercolour, 29 × 39, $3,200
JACKSON, James R.: North Palm Beach, oil, 38 × 46, $2,000
JONES, Paul: Still life, 43 × 32, $1,000; Still life, 43 × 32, $1,000, both ink and wash: White peony rose, watercolour, 53 × 35, $1,500
JUNIPER, Robert: Meander, 82 × 100, $950; Rising wind, 44 × 82, $700, both oil
LAYCOCK, Donald: Cabalistic scripture, oil, 131 × 95, $250
LINDSAY, Norman: Rose Lindsay in the garden at Springwood, watercolour, 33 × 27, $2,750
LONG, Sydney: Mods et Madame, watercolour, 33 × 35, $2,000
LYMBURNER, Francis: The red dress, oil, 32 × 22, $500
McCUBBIN, Frederick: The charcoal burners, oil, 35 × 50, $15,000
MAISTRE: Roy de: Dressed for winter, oil, 59 × 44, $850
MURCH, Arthur: Gossess Mountain, oil, 38 × 85, $700
NAPIER, Thomas: Wooreddy and Trucanini, oil, 30 × 38, $5,000
NOLAN, *Sir* Sidney: Burke and camel, 52 × 76, $1,000; Drought, 89 × 118, $3,800, both oil
OLLEY, Margaret: In the kitchen, oil, 52 × 44, $750
OLSEN, John: In the park, mixed media, 55 × 75, $750; Giraffes, watercolour, 90 × 64, $475
POWER, H. Septimus: Stonnington, oil, 74 × 99, $5,600
PRESS, *Capt.* Henry: The pilot boat, The Rip at the Heads, Port Phillip Bay, oil, 65 × 105, $5,500
PROUT, J. Skinner: River scene, New South Wales, watercolour, 23 × 29, $1,000
PUGH, Clifton: Aboriginal graves, Arnhem Land, 55 × 74, $950; Central Australia, 54 × 74, $950, both gouache
RIELLY, Henry: Pye's Cutting, Great Southern Railway, oil, 49 × 74, $4,000
ROBERTS, Tom: Portrait of Lucy Davies (*nee* Walker), 34 × 26m $10,000; Misty morning, 24 × 28, $4,000, both oil
SCHELTEMA, Jan Hendrik: Cattle

grazing, oil, 69 × 99, $17,000
SHANNON, Michael: South Melbourne, oil, 75 × 60, $475
SHERMAN, Albert: Wattle and ewer, oil, 69 × 53, $3,000
SOUTHERN, Clara: Chickens in the farmyard, oil, 23 × 34, $3,100
STREETON, *Sir* Arthur: 5th Division going in, Lahoussaye, 49 × 74, $11,000
Spring flowers, 49 × 74, $6,250, both oil
STURGESS, R. W.: Tranquil water, watercolour, 25 × 28, $2,500
TOMMASI, Publio de: The enchantress, watercolour, 66 × 117, $8,500
TURNER, James A.: Tucker's ready, 19 × 39, $7,500; At the end of day, 29 × 24, $6,500, both oil
WAKELIN, Roland: The beach, oil, 41 × 52, $700
WILKIE, Leslie A.: Interior with Jean Wilkie and Victoria Buttrose, 89 × 74, $2,200; The artist's daughter (Jean Wilkie), 75 × 67, $1,600, both oil
WILSON, Eric: Portrait of a young woman, oil, 37 × 29, $550
WITHERS, Walter: The wood gatherer, oil, 22 × 32, $3,500

engraved glass
HEYSEN, *Sir* Hans: Aroona landscape, watercolour (Gift of Lady Trout)
HILDER, J.J.: Hillside, Blue Mountains; Grey landscape, Hazelbrook, both watercolour (Gifts of Lady Trout)
HINDER, Frank: Floating forms, pen and ink
LANGELEY, Warren: Line of interaction III, opal glass, black enamel and illuminated argon line
LINDSAY, *Sir* Lionel: Ferry Lane, etching; The figtree, Berry's Bay, aquatint (Gifts of Miss Cecilia McNally)
MOUNT, Nick: Float, white and blue glass
RHEE, Con: Bowl, brown glass mosaic
ROBERTS, Tom: Portrait of J. C. W. Nicholson, oil (Gift of Lady Trout)
RUSSELL, John Peter: Landscape, New Zealand; Bigham's Creek, tide rising, New Zealand, both watercolour (Gifts of Lady Trout)
TAYLOR, Peter: Figure in a changing landscape, polychromed wood and metal
*THOMSON, Ann: Centenial 1982, oil; Untitled, mixed media

*Purchased from the Visual Arts Board Trust Fund for living Australian artists

Some Recent Acquisitions by the National and State Galleries

Australian National Gallery

CONDER, Charles: The coming of spring, 1888, watercolour
DEGAS, Edgar: Au salon, 1879-80, monotype
EARTHWORKS POSTER COLLECTIVE: 35 posters
MARIN, John: Lower Manhattan from the river 1921, watercolour
TANNERT, Louis: East and market, 1878, oil
VON GUERARD, Eugene: Steavenson Falls, 1863, oil; *Eugene von Guerard's Australian Landscapes*, illustrated book, 24 lithographs

Queensland Art Gallery

*BEATTIE, Ray: War and peace, synthetic polymer paint
BRENINGER, Warren: Expulsion of Eve — series Two, photo-etching
CUMMINGS, Elisabeth: Across the gully, oil
CAYLEY, Neville: Australian kookaburra; White kookaburra; Two black ducks; blackbacked magpie on a willow branch with a grasshopper in its beak; Black-shouldered kites feeding their young, all watercolour (Gifts of Miss Cecilia McNally)
CAYLEY, Neville W.: Welcome swallows in flight, watercolour (Gift of Miss Cecilia McNally)
GOSS, Peter: Vase, glass
GRANT, Gwendolyn: Portrait of a woman, pastel
HANNING, Tony: Willows and creek,

Art Gallery of New South Wales

AUSTRALIAN: Paintings from the Lucy Swanton Estate including: Ian Fairweather, Rupert Bunny, John Passmore and Colin Lanceley
BEHRENS, Peter: The kiss, 1898, colour woodcut
BINNS, Vivienne: Full flight, 1982, 2 screenprints (Gift of the artist)
BOYD, Arthur: Lysistrata, 1971, oil (Purchased with assistance from Katies)
CATTAPAN, John: Indian profile with exploding nose, 1982, drawing
CHINESE: Hunting scene before the Emperor of Mongolia, late 16th century, six-fold screen, tempera (Bequest of Paul Haefliger)
COTTON, Olive: Glasses, (*c.* 1937), photograph, silver gelatin (Gift of the artist)
DUFY, Raoul: Dance, 1910, woodcut
ELLIS, Peter: Self portrait with tattoos, 1982, drawing
FAERBER, Ruth: Excavation 3, 1982, cast and moulded paper relief; Relic 1, 1982, cast paper relief
JAPANESE: Darama, samurai and courtesan, Torii School, (*c.* 1700-05), Kakemono, ink and colours, (Gift of David and Paula Newman)
JOYNER, Frederick: 18 photographs, silver gelatin (Gift of Mrs Max Joyner)
KANDINSKY, Vasily: Variation III, study for Painting with white border, 1913, watercolour and gouache
KINKOKU, Yokoi: Landscape, Kakemono, ink and light colour
McMAHON, Marie: Pay the rent, 1981, screenprint (Gift of the artist)
NASH, John: Night in the forest, 1955, watercolour (Gift of Mrs W. O. Hopkins)
PRESTON, Margaret: Banksia cobs, 1933, oil (Gift of Howard Sherrard)
ROUAULT, Georges: Head and bust of woman facing to the right, (*c.* 1929); Head and bust of woman, in profile left, 1929, both etching, aquatint and roulette work
SMART, Jeffrey: Keswick siding, 1945, oil (Gift of Charles B. Moses)
TRIBE, Barbara: Lovers, 1936-37, bronze (Gift of the artist)

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VALTAT, Louis: Paulette and Margot, 1896, colour woodcut
VANIMAN, Melvin: Untitled (view of Circular Quay, Sydney), 1903, panorama, photograph, silver gelatin (Gift of the Art Gallery Society of New South Wales)
WOOLARD, Ray: Animal portraits, 1980, 6 colour photographs and videotape (Gift of the artist)

National Gallery of Victoria

ANALATHOS PAINTER: Amphora, earthenware, (*c.* 700 B.C.)
COMPAGNIE DES CRISTALLERIES BACCARAT: Pair of candelabra, glass, 1911
CUCCHI, Enzo: Il Pensiero del Cavallo, 1980, mixed media
OLSEN, John: Lidded jar, stoneware, 1982
ROTHKO, Mark: Untitled (red), (*c.* 1958), oil
WALKER, John: Carlton Infanta II, 1980-81, oil

Art Gallery of South Australia

CARSE, J. H.: Windy coastal scene, Victoria, (1870), oil
CREIGHTON, Norman: Farm game, (1982), silver
DAVILA, Juan: Tod, (1980), oil
LARTER, Richard: Mode 4, (1978), synthetic polymer paint
TIBBITS, William: Glenara House, (1897), watercolour

Art Gallery of Western Australia

BANKS, Joseph: Florilegium parts V and VI, 1981, folio of colour engravings
CARR, Graham and Tanija: Leave your mind behind, 1981, mixed media
CORBETT, John: Drew, 1982, textile
CREIGHTON, Norman: Kangaroos, 1981, mixed media
DAVIS, John: Region, 1981, sculpture, mixed media
DAWSON, Janet: Parts of fortune, 1981, stencil print
DENT, John: Displaced objects, 1979, colour etching
ELLIS, Peter: The invention of the headache, 1981, etching
FLANAGAN, Peter: Looking for an exit, 1981; Quandry, 1981, both silver print
FOX, Ethel Carrick: The cherry tree, oil
KING, Elsie: Soft view, 1981, textile
GREY-SMITH, Guy: Pilbara, 1979; Flowers, 1981, both pen and ink; Forest, 1981, watercolour, pen and ink
HALL, Rita: Tree stump interior and pine needles, textile
HOFFMAN, Josef: Basket, 1903-05, silver and glass
MELIS, Stan: Bowl, 1980, glass
MILLER, Godfrey: Figure study and birds, set of 3 drawings
MILLS, Barry: Into this world, 1982, wood
MOON, Michael: Untitled, 1981, mixed media
O'SULLIVAN, Katherine: Neckpiece, 1981, gold and silver
POWER, John W.: Foxtrot (*c.* 1927), oil
RANKIN, David: McMaster's rocks, 1981, oil
ROZENBURG: Vase, 1902, porcelain
SNELL, Ted: Large Vence landscape with Saturday's bi-plane, 1980-82, oil
STORRIER, Tim: Saddle construction No. 2, 1982, mixed media
SWEN, Hiroe: A sailor's prayer, 1982, ceramic
TESCHENDORF, John: Elegy for a suburban mother, mixed media
VIKE, Harald: Self portrait, 1938, pencil
VOIGT, David: Journey through France, 1981, etching
WALKER, John: Noh dialogue, 1981, oil and wax resins

Tasmanian Museum and Art Gallery

KEENE, Charles Samuel: The preacher—comminatory, pen and ink
MATHER, John: The afterglow, Yarra Glen, Victoria, 1910, watercolour
MENPES, Mortimer: (Westminster), etching
NICHOLSON, William: Hawker, hand-tinted woodcut
SICKERT, Walter: The hanging gardens, etching
SMITH, Jack Carington: Self-portrait, 1968; Abstract, 1967, both oil (Gift of Mrs Ruth Carington Smith)

Recent Gallery Prices

Sizes in centimetres

AVATI, Mario: Credo, mezzotint, Ed. 50, 24 × 34, $1,250
(Huntly, Canberra)
BART, Dorothy: Les Champs de Lavande, silkscreen, Ed. 30, 35 × 46, $120
(Painters, Sydney)
BILU, Asher: Soundscape, synthetic polymer paint, 183 × 244, $8,000
(Roslyn Oxley, Sydney)
BLAU, Simon: Room, synthetic polymer paint, 96 × 121, $200
(Mori, Sydney)
CAPPER, Chris: Five lemons, synthetic polymer paint, 49 × 71, $425
(Gallery 52, Perth)
CHAPMAN, David: Stanwell Park, oil, 136 × 190, $3,250
(Powell Street, Melbourne)
CLARKE, Glen: Which side of the fence? or Halcyon, mixed media, 152 × 152, $1,400
(Tolarno, Melbourne)
CUMBRAE-STEWART, Janet: Reclining nude with parasol, pastel, 48 × 74, $5,500
(Russell Davis, Melbourne)
DRAPER, James: Untitled, ceramic, wood, 150 × 85 × 20, $1,400
(Roslyn Oxley, Sydney)
EDWARD, Lindsay: Fink River bed 1,

synthetic polymer paint, 55 × 74, $850
(Realities, Melbourne)
GLEGHORN, Tom: Shearers quarters or A postcard from a hooker in Memphis, mixed media, 48 × 70, $700
(Town, Brisbane)
GRAHAME, Anne: Large jungle with brush turkeys, oil, 182 × 121, $4,000
(Barry Stern, Sydney)
HADLEY, Basil: Island I, oil, 102 × 122, $1,250
(Australian, Melbourne)
HOSHI, Joichi: Thick branches, woodblock print, 35 × 90, $2,200
(Town, Brisbane)
HUNTER, Philip: Who can live on fallowed ground, oil, 44 × 31, $150
(Axiom, Melbourne)
KERFOOT, Adrian: Campaspe, oil, 122 × 91, $450
(Axiom, Melbourne)
LESTER, Kerrie: Child most likely to succeed, mixed media, 97 × 153, $2,000
(Macquarie, Sydney)
LINCOLN, Kevin: Ginger jar, oil, 71 × 61, $650
(Robin Gibson, Sydney)
LOOBY, Keith: Granpa Nolan's dingo hut, oil, 183 × 123, $5,000
(Realities, Melbourne)
MURCH, Arthur: The willow, oil, 50 × 60, $1,050
(Beth Mayne, Sydney)
MURPHY, Idris: Studio 1979, synthetic polymer paint, 180 × 120, $900
(Macquarie, Sydney)
PATEY, Julie: Lighthouse, charcoal, 90 × 100, $250
(Axiom, Melbourne)
PEEBLES, Graeme: Remnants of The Last Supper, mezzotint and etching, Ed. 35, 60 × 88, $550
(Huntly, Canberra)
PRYOR, Anthony: Entropy No. 2, mixed media, 384 × 250 × 130, $9,500
(Realities, Melbourne)
RUBIN, Victor: A novel life, oil, 173 × 203, $1,500
(Mori, Sydney)
RYAN, David: Skyline sighting chart 2 (Index), oil, 92 × 124, $600
(Ray Hughes, Brisbane)
SANSOM, Gareth: Siccolam, mixed media, 82 × 102, $1,200
(Roslyn Oxley, Sydney)
SHAW, Patric: Wishful thinking, pencil and crayon, 76 × 56, $270
(Galerie Düsseldorf, Perth)
SHEPHERDSON, Gordon: Portrait of a swimmer, oil and enamel, 120 × 150, $1,250
(Philip Bacon, Brisbane)
SMITH, Grace Cossington: Autumn landscape, oil, 31 × 37, $2,500
(Beth Mayne, Sydney)
SUGGET, Colin: Ascending Madonna, mixed media, 86 × 60 × 38, $2,250
(Roslyn Oxley, Sydney)
THOMSON, Ann: Randan, mixed media, 108 × 94 × 10, $700
(Gallery A, Sydney)
THORPE, Lesbia: Bird in a cage, screenprint, Ed. 8, 54 × 49, $175
(Australian, Melbourne)
TURNER, Beth: Room, ink, charcoal, chalk, 65 × 50, $300
(Pinacotheca, Melbourne)
WARREN, Guy: Drawing No. 1 from the Balmain and Jamberoo series, mixed media, 133 × 273, $2,250
(Gallery A, Sydney)
ZERBINI, Barbara: Pink chasm at Flinders, synthetic polymer paint, 168 × 336, $1,750
(Robin Gibson, Sydney)

Classified Advertising

Charges: 30 cents per word, $5 minimum. **Maximum** 100 words. This applies to all categories except 'Information Wanted' (ie: writers', students', research) for which charge is 15 cents per word; $2 minimum.
Deadlines for material:
March 1983 issue: 1 December
June 1983 issue: 6 March
September 1983 issue: 6 June
December 1983 issue: 13 September

Summer Workshop

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Information Wanted

I am currently preparing a biography of Rita Young (née Lee), 'Norman Lindsay's favourite model' and would be grateful for any information on whereabouts of paintings, drawings and photographs of Rita. She posed in Sydney for all the art schools and clubs as well as individual artists from 1936-1944. Please contact Marguerite Young (02) 82 4317, evenings.

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Books Received

Australian Colonial Sporting Painters (Frederick Woodhouse and Sons) by Colin Laverty (The David Ell Press, Sydney, 1980, ISBN 0 908197 19 5)
Aboriginal Australian Art A Visual Perspective by Ronald M. Berndt and Catherine H. Berndt with John E. Stanton (Menthuen, Australia, 1982, ISBN 0 454 00276 9)
Albert Tucker by James Mollison and Nicholas Bonham (The MacMillan Company, Melbourne, 1982, ISBN 0 333 33732 8)

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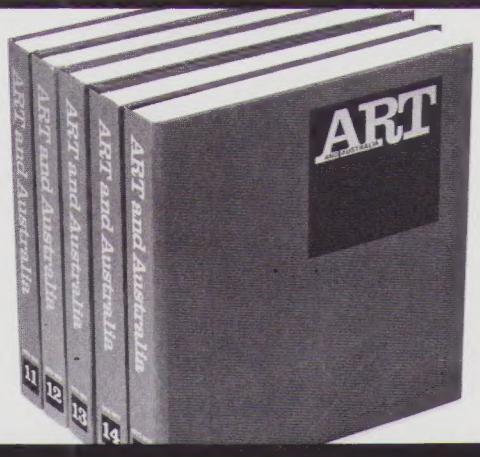

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